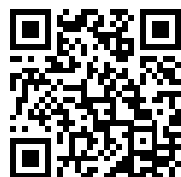


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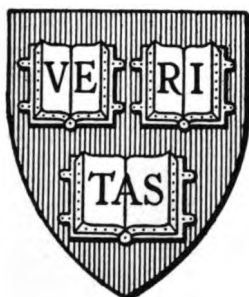




# *Harvard studies in classical philology*

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# HARVARD STUDIES

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## PREFATORY NOTE.

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THESE Studies are published by authority of Harvard University, and the publication is supported by a fund of \$6000, generously contributed by the class of 1856.

This volume is in a large sense a memorial volume. Among the literary remains of Professors Lane and Allen were found several papers in different stages of completeness, which, in the opinion of their literary executors (Professors Goodwin, Greenough and Seymour for Professor Allen, and Professor Morgan for Professor Lane), were intended for ultimate publication. These papers, with the permission of the executors, the Editorial Committee are glad to issue in this volume, accompanied by brief biographical notices and portraits. The Editorial Committee express their thanks to colleagues and other friends who assisted them in the preparation of these papers for the press, where such preparation was necessary, in particular to Mr. Lindsay and Professor Howard, for revising the notes on the Duenos Inscription and the paper on the Delphian Hymn to Apollo, respectively, and to Dr. Hayley for assistance on the Euripidean papers.

Except when otherwise indicated, the papers are printed as they were originally written, a few explanatory notes, within square brackets, being added here and there.



In the second half-year of 1897-98 Mr. W. M. Lindsay, Fellow of Jesus College, Oxford, was a member of the staff of the classical department. To his kind offices the editors owe the opportunity of publishing the Nonius Glosses by the late Mr. Onions. To his initiative also are due, in large measure, the Studies in Plautus. The investigations recorded in these papers, the first two excepted, were made by pupils of Mr. Lindsay while at this university, and all the papers were prepared for publication under his direction, the seventh of these Studies (*Varia Plautina*) being compiled from material collected by members of one of Mr. Lindsay's classes.

JOHN WILLIAMS WHITE,	} EDITORIAL COMMITTEE.
JOHN H. WRIGHT,	
MORRIS H. MORGAN,	

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George M. Lane.

## MEMOIR OF GEORGE M. LANE.

BY MORRIS H. MORGAN.<sup>1</sup>

GEORGE MARTIN LANE, who died Pope Professor of Latin Emeritus, was the last of the great teachers whose term of service at Harvard began in the middle of the century. He was also, as President Eliot observed in his Annual Report for 1896-97, the last surviving example of a kind of appointment now no longer made: an appointment to a full professorship of a young man who had passed through no period of probation as a teacher either at Harvard or elsewhere. But never, as the President added, was an appointment better justified.

He was born in Charlestown, Mass., in 1823, on December 24, and it was his custom to remark, in teaching Suetonius, that the birthday of the Emperor Galba was the same as his own. One of his favourite anecdotes was about a Harvard student who, on being asked in an examination to give the birthday of this emperor, wrote in his examination book: "I do not remember, sir, the birthday of the Emperor Galba; but I do remember, sir, that it was the same as yours."

His father, Martin Lane, was descended from one of the early settlers of New England, the first Lane having come to Dorchester in 1635, one year before the foundation of Harvard College. Soon after his son's birth, Martin Lane removed from Charlestown to Cambridge, to become the cashier of the old bank, then situated just below what is now Central Square. He lived in a house, still owned by the family, nearly opposite the present City Hall. He did not expect to be able to send his son to college, and therefore proposed to fit him for the life of a merchant. The boy's studies began at Mr. George J. Abbott's school, where he showed himself an apt pupil in the English branches, and was particularly bright in acquiring the

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<sup>1</sup> In this Memoir the writer has occasionally made use of passages drawn from his obituary notice of Mr. Lane in the *Nation* of July 8, 1897.

French and Spanish languages, — knowledge unusual for boys of that day. Of his next school Professor Norton writes to me as follows: "Lane and I first met, I fancy in 1838, at the School kept by C. S. Wheeler, in what had been the dancing-hall in Porter's Tavern on what is now Boylston Street. Wheeler had just graduated, in 1837; he made an excellent master, and we boys liked and respected him, and looked upon him as a man who, having been thro' College, had had full experience of life. Since then I have learned to hold his memory in high honor, and am glad to have my pleasant boyish recollections of him. He was fair haired, of comely looks, and an open smile which was the expression of a frank, sweet, and generous disposition. He was a lover of nature, who knew her solitary charm, and he blazed the way, as I have heard, to her recesses for his class-mate Thoreau. He was inspired with the fine spirit of that moment in the intellectual life of New England, but had too well-balanced a mind to accept the extravagances of the Transcendental movement; he was a disciple of Emerson who valued his friendship, and he was a friend, too, of Lowell, his junior by a year in College. He was an admirable student; a lover of books not less than of nature, and as good a scholar of the classics for his years as we then had. While he was teaching school he was at work on an edition of Herodotus, which was published in 1842. I have a copy of it before me as I write, and I am struck, as I turn over its pages, with the learning and the good sense which its notes display. It is a monument to his memory of which any young scholar might be proud. In 1842 he went to Germany to pursue his studies; he was full of ardor, he made many friends, he was enjoying and making the best use of the opportunities of learning which the Old World afforded, when he was struck down by fever, and died, I think at Leipsic. His name ought to be better remembered than I fear it is among Harvard scholars. It was from Wheeler that Lane, I suspect, got his first taste for the classics. It was with him that he first read Virgil. Among his schoolmates Lane was known as 'George,' and George was easily at the head of the school. When Wheeler left, the school was taken by Mr. E. B. Whitman (H. U. '38)."

Up to this time Lane does not seem to have studied Greek at all. But his scholarly ambitions were aroused, and, becoming conscious

of his own powers, he resolved at the age of sixteen to fit himself for college with such help in the necessary Greek as he could get from a companion who had enjoyed the training which he himself lacked. Just as his arrangements were completed, a circular was left at his father's house, announcing that under the old Hopkins bequest a classical school was to be established to prepare Cambridge boys for college. On reading it he said at once: "I must go to that school," and go he did. The school was opened in 1840, and in 1841 it was put in charge of his earlier teacher, Whitman.

Of his unexpected advantages young Lane made the best use, and in two years entered Harvard College. There he distinguished himself as a student, and graduated second in the class of 1846. The first scholar was Francis James Child, his friend and colleague for more than forty years in the college faculty. Between the two there had been the most generous emulation throughout their undergraduate course, — now the one leading and now the other. Pierce, in his *Commencements at Harvard*, says of the year 1846: "The II. English Oration, *Tamerlane*, by George Martin Lane, was well delivered, but did not equal the expectations of some who had heard him at a former exhibition and at the inauguration of President Everett." In these last words Pierce refers to the Latin oration which Lane, then a senior, delivered at Everett's inauguration, on April 30, 1846. It is printed in a pamphlet called *Addresses at the Inauguration of Hon. Edward Everett as President of the University at Cambridge*: Boston, 1846.

Among his companions in college Mr. Lane was a great favourite, and was a member of the Institute of 1770 and the Hasty Pudding, and an honorary member of the Porcellian Club.

It was the special excellence which he showed in Latin during his undergraduate career that led to his profession in life. The fine Petronian scholar, Dr. Beck, who was then our sole professor of Latin, said that he had never before had a pupil who could write Latin as well as Lane. The immediate outcome of this reputation was his appointment, in the second term of the year 1846-47, to take Professor Beck's college work during the latter's absence in Europe. This work consisted in teaching Latin to the three upper classes, and it was performed, to quote from President Everett's Annual Report, "with



entire success." Another record of it comes from one of the undergraduates of the next year, who is now Professor W. W. Goodwin: "The impression which the young scholar made on the students in this trying position, and the respect for his scholarship which he then gained, are still well remembered by his pupils of that day. Those of us who entered college in 1847 will never forget the smooth-faced, almost boyish-looking tutor who examined us in Latin grammar in 24 University Hall, where we expected to find the professor of Latin."<sup>1</sup>

But Mr. Lane was not the man to rest content with the knowledge of classics which this country could then afford. Indeed, he was never content to rest on his acquirements, and this teacher of so many was, like every great scholar, himself first of all a student and ready to learn of others to the end of his life. It seems strange to the present generation that German learning should ever have been forgotten in Harvard College; yet after Everett, Bancroft, Cogswell, and Ticknor had returned from their studies at German universities, there was a long period during which few Harvard men visited what was then the true Mecca of classical scholarship. It was only natural, however, that a pupil of the German Beck should have been stimulated to study in Beck's native land, and to Germany Mr. Lane betook himself in 1847. There he worked steadily for four years, chiefly in Göttingen, but also in Berlin, Bonn, and Heidelberg. Among his teachers were K. F. Hermann, Schneidewin, Welcker, Heyse, Gerhard, E. Curtius, and Brandis. His notes of their lectures, still preserved, show how regular he was in his attendance and how eager to profit by every word which fell from learned lips. Occasionally, too, they show us a water-colour portrait of the lecturer in his habit as he lectured; for in Mr. Lane an artist of no mean ability was sunk in the scholar, and painting and drawing were among his chief recreations throughout his life. His friend and classmate, Child, joined him in the last year of his stay in Germany; and the two Americans, both already past masters in the arts of humour and good fellowship, introduced their German fellow students to various amusements peculiar to American college life. To quote

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<sup>1</sup> From the Minute of the Faculty on the late Professor Lane.

Professor Goodwin again: "Many interesting traditions, some of them perhaps slightly mythical, long survived in Germany, testifying to the high estimation in which Lane's scholarship and good fellowship were held, and to the strict conscientiousness with which he devoted himself, in season and out of season, to the study of his chosen profession. One of his German friends once said that it was not true that he could speak German like a native (as was sometimes reported), but that it was true that he could imitate a local German dialect so that a man from another part of the country would think it was his native tongue." This power over the German language Mr. Lane retained to the end of his life; and often, in his recent journeys, he proved the truth of the statement just made.

While he was a student in Germany he first met Benjamin Apthorp Gould, his senior by two years at Harvard, who had preceded him to Europe to lay the foundations for that work which placed him among the foremost astronomers of the world. The friendship then formed between these congenial spirits was for life, and they were thenceforth to each other as brothers.

In 1851 Mr. Lane received the degree of Ph.D. at Göttingen, his dissertation being entitled *Smyrnaeorum Res Gestae et Antiquitates*. This little work has been an authority ever since it was written, and is still cited as such in the latest treatises on ancient history and geography. From one of his most distinguished teachers, K. F. Hermann, it received the rare compliment of being mentioned in his work on Greek antiquities, in which these words still stand in the fifth edition: "welche fleissige Arbeit alle sonstige Nachweisungen über diese Stadt (Smyrna) unnöthig macht."

Immediately after his return to Cambridge in 1851, Mr. Lane was appointed University Professor of Latin, in succession to Professor Beck, resigned. He thus began to superintend the department of Latin in the penultimate year of President Sparks. His work was, as before, the teaching of the three upper classes, with public lectures on Latin Literature; for the Freshman class at first one and afterwards two tutors were provided. After several years a third tutor was added, and then Professor Lane instructed only the Juniors and Seniors. There was no assistant professor of Latin until 1862. When Professor Lane resigned in 1894, there were three professors,

two assistant professors, and three instructors or tutors comprising the teaching force in Latin. From the first, Plautus and Cicero in his Orations, particularly the Cluentius and the Verrine, were among the authors whom he treated; in 1856 his favourites, Lucretius and Quintilian, made their appearance. In 1869 he was appointed to the newly founded Pope Professorship of Latin. In 1872 he offered "Latin Inscriptions, Orthography and Pronunciation," the first Latin course at Harvard intended primarily for teachers and graduates. The year 1880 saw the advent of Professors Allen and Lanman, and the consequent widening of the instruction in Classics in the direction of courses intended chiefly for graduate students. Professor Lane was ready for the change, and he "availed himself to the utmost of his opportunities, opening his rich stores of erudition without stint to all who were capable of appreciating them."<sup>1</sup> In this year he first offered the course on Quintilian, Gellius, and Latin Inscriptions. The leading idea of this course, as he himself described it, was "to take a fresh look at Latin as it is, as distinguished from artificial and traditional Latin."

Besides his duties as a teacher, Professor Lane served the College as an administrative officer. He was, while in his prime, "one of the most important members of the Faculty, and one of the most constant attendants at its weekly meetings. The records of the Faculty during the years when he was its registrar, and those of the Parietal Board when he was its chairman, not only show his deep interest in the affairs of these Boards, but contain many specimens of his humor, some of which now need a scholiast to elucidate them."<sup>2</sup>

In 1894, after a service of forty-three years, he resigned his professorship and was appointed Pope Professor Emeritus, with a liberal retiring allowance. He also received the honorary degree of LL.D. at the Commencement of that year, and his friends, colleagues, and old pupils took occasion in various ways to testify to their affection and respect for him. A subscription was raised to pay for the portrait which now hangs in the Faculty Room; for this he sat to Léon Bonnat in Paris, in the summer of 1894. An address in Latin was presented to him by his colleagues in the Classical Department,

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<sup>1</sup> Professor Goodwin, *ibid.*

<sup>2</sup> Professor Goodwin, *ibid.*

nearly all of whom had once been his pupils. The seventh volume of the *Harvard Studies in Classical Philology* is entirely composed of articles written in his honour by seventeen of his former pupils or colleagues. Arrangements were also made by his friends to give him a public dinner in Boston, but this had to be abandoned on account of a sharp attack of illness which just then beset him. This attack was really the beginning of the end, although neither he nor his friends appreciated the fact. It had been his intention in his retirement to give a course of lectures each year to the most advanced students in the Graduate School; and in 1895-96 he lectured on the *Bacchides* of Plautus. This was offered as a half-course, for the first half-year only; but, at the unanimous request of the students who attended the lectures, he continued it throughout the year. For 1896-97 he announced the Fourth and Fifth Verrine orations. But the promise was not to be fulfilled. His return in the autumn of 1896 from the trip to Europe, which had recently been his annual pleasure, was followed by increase of his rheumatic affection; and after months of suffering, happily unattended by loss of mental powers, the end came, on the morning of Commencement Day, June 30, 1897. Thus died one of the most loyal sons of Harvard; one who, though he could not look with satisfaction upon certain latter-day changes in the University, laboured on cheerfully in his duties to the College which he loved, and was its faithful servant for nearly half a century.

As a teacher, Professor Lane had all that fine literary appreciation which characterizes the English school, combined, however, with the minute and exact knowledge of the Germans. Besides his never-failing good nature, he had two gifts which, perhaps more than any others, awoke the admiration of his undergraduate pupils — his prodigious memory and his great originality of thought. He seemed familiar with every literature; and apposite quotations from the most various sources, now drawn, maybe, from the New England Primer, and now from the greatest of the Classics, were made to illuminate the passage under discussion. The atmosphere of his class-room was thus distinctly literary, and his teaching had none of that deadly dullness which is too often the product of German learning. It was seasoned, too, with his own peculiar wit, of which so many legends

come rising to the mind of every Harvard man. That "sparkling wit was ever ready to illuminate dark corners in even the abstrusest departments of learning, and he could make the driest subject interesting by his skillful and original way of presenting it."<sup>1</sup> But "his teaching was always clear and incisive,"<sup>2</sup> and it never degenerated into literary twaddle; for nobody hated looseness of method and inexactness of statement more than he. To his originality many scholars widely scattered over the land can bear testimony, recalling that it was he who first showed them that there were things to be learned which were not to be found set down in any book; that he initiated them, in fact, into modern methods of individual research, and taught them to seek the truth for themselves. He seldom wasted time in putting questions which could be answered offhand; he never hesitated to suggest problems which nobody present, not even himself, could solve. He made it clear that there were wide untrodden fields on every side and tempted his pupils on to exploration.

The originality which Professor Lane displayed in his teaching was preëminent, too, in his character as a scholar. Although he was perfectly familiar with the modern literature of his subjects, and to the last kept up his acquaintance with the most recent authorities, American and foreign, yet it was evident that he made unto himself no idols. *Nullius addictus iurare in verba magistri*, his reading in the ancient authors was so wide and intelligent, and he had pondered over them so long and deeply that he was thoroughly permeated with their modes of expression, as well as with their thought and spirit. Besides this fundamental possession, he had the keenest critical acumen, so that his colleagues and correspondents accepted his dicta (modestly expressed as they always were) like the deliverances of an oracle. He was known for his free and ready communication of the results of his studies, and a timely word from him has saved many a scholar from the publication of mistaken theories or ill-digested views. It is owing, also, to him that the schools and colleges of this country have shaken off the barbarian "English pronunciation" of the Latin tongue. His pamphlet entitled *Latin*

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<sup>1</sup> Professor Goodwin, *ibid.*

<sup>2</sup> President Eliot, Annual Report for 1896-97.

*Pronunciation* (Cambridge, 1871) "worked a revolution in exterminating the English pronunciation of Latin in this country, a revolution which even the weight and learning of a Munro could never even begin in England."<sup>1</sup> A still greater gift to scholarship at large was his generous coöperation in the production of Harper's Latin lexicons, the second of which was dedicated to him by his friend, the grateful editor. Professor Lane read and corrected a great part of the large lexicon in proof; of his assistance on the School lexicon (by far the more original and trustworthy book) Dr. Lewis writes in his preface that, "if it shall be found, within its prescribed limits, to have attained in any degree that fullness, that minute accuracy, and that correspondence with the ripest scholarship and the most perfect methods of instruction which are its aims, the result is largely due to his counsel and assistance."

Aside from the two pamphlets already mentioned, little was published by Professor Lane. His review of the wretched Riley's Plautus, in the *Bibliotheca Sacra* for April, 1853, is a model of painstaking criticism, and was probably the first recognition by an American of the results of Ritschl's studies. In the same periodical for January, 1858, appeared an article signed by him, which, though apparently only a review of the passage on Smyrna in Smith's *Dictionary of Geography*, is really the best account of the early history of that place which we have in English. His criticism of White's *Latin-English Dictionary* in the *North American Review* for April, 1863, is evidence of that temperament which made his help on recent dictionaries so invaluable to Dr. Lewis. For many years he was a reviewer for the *Nation*, but his writings in that journal were of course unsigned and are untraced. To the first volume of the *Harvard Studies in Classical Philology*, in 1889, he contributed two short articles, one entitled *Notes on Quintilian*, and consisting of three convincing emendations of passages in that author; the other, *On Ellum*, being an etymological explanation of that word.

In order to complete the record, two publications of an entirely different sort may here be mentioned,—the song called *Jonah* and the ballad of the *Lone Fishball*. The former, *Jonah*, or *The Black*

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<sup>1</sup> Professor Goodwin, *ibid.*

*Whale at Ascalon*, was an adaptation of a German student song. The latter was first published anonymously in New York in 1855, and soon became famous all over the country. Many fables about the origin of this song have been told, and one was even printed with the song itself; but I know from Professor Lane's lips that it was based upon an adventure of his own. Arriving in Boston one day after a journey, he found himself hungry and with only twenty-five cents in his pocket. Half that sum he had to reserve to pay his fare to Cambridge. With the rest he entered a restaurant "with modest face," and ordered a half portion of macaroni. What followed is described, doubtless with humorous exaggeration, in the ballad itself. During the late Civil War it was worked over into a mock Italian operetta, *Il Pesceballo*, by Professor Child, with an English version by Professor Lowell, and was performed in Cambridge for the benefit of a fund for the soldiers. The libretto, now extremely rare, was printed at the Riverside Press in 1862.

Among Professor Lane's papers were found not a few manuscripts which had evidently been prepared for the press. Selections from them are published in this volume. But it was for a work of a different sort that his friends and colleagues had long been looking to him,—for his *Latin Grammar*. As early as 1869 he had begun to prepare it. At first it was intended and announced as an *Elementary Latin Grammar*, and nearly the whole book was put into type with no higher aim than to provide an introduction for boys in school. Then the author changed his plan for one which was far more ambitious. This change led to an entire rewriting of the book, so as to make it a manual useful rather to college students and to teachers in schools and colleges than to schoolboys. To perfect it, he entered upon original investigations and studies much wider than those which he had formerly expected to pursue; he was indefatigable in procuring monographs and periodical literature upon Latin Grammar from every side; he carried on correspondence with the chief authorities abroad; his most advanced students gladly joined him in making collections of material. All this, together with his horror of inexactness and of the preaching of false doctrine, led him to turn his stylus so often, and to correct and amplify so much, that as a result the book was unfinished at his death. He left directions with one of his pupils

for its completion, and it was published in 1898, on the first anniversary of his death. That pupil, who writes these words, is obviously precluded from eulogy or criticism of the book. He does venture, however, to repeat Dr. Lewis's prophecy, that it will be found to "mark an epoch in the study of the laws of the language by its clearness, completeness, and accuracy, while excelling its predecessors above all in felicity of expression."<sup>1</sup>

In these days, when opportunities for publication are made so easy, we are perhaps too ready to measure a scholar's greatness by the number of printed pages which he has laid before the world. Judged by so mechanical a standard, the life work of Professor Lane might seem meager indeed. Yet Socrates left not a line behind him; and what were the writings of Schneidewin, of Karl Friederich Hermann, of Jowett, and of our own Torrey and Child, compared to the words of inspiration which fell from them in their daily meetings with their pupils? As was said by a famous scholar, on Professor Lane's death, "The lessons of a great teacher become incarnate in generations of living men;"<sup>2</sup> and by another, "No one ever studied under him but found in after life the pathway of truth smoothed, and the best use of his own faculties made easier by that companionship and guidance."<sup>3</sup> Without detracting from the fame of those who have enriched philology by their writings, we may set beside them — sometimes even above them — the utterers of golden words which are handed down by their pupils to their pupils' pupils; we may remember one of Professor Lane's own remarks, made to a student who was not over regular in his attendance at recitations: "Language, Mr. —, comes from *lingua*, the tongue; and the Latin language can be learned only from the tongue of the master."

This is not the place in which to write at length of Mr. Lane's private life. And yet any picture of him, drawn solely as that of a professional man, would seem grossly inadequate to those who had the good fortune to be his friends. Before his marriage he lived for some years in a little house called "Clover Den," with his three chums, Gould, Winlock, and J. D. Whitney. Many were the amuse-

<sup>1</sup> *Amer. Journ. Phil.*, vol. xviii, p. 372.

<sup>2</sup> Dr. Lewis, *ibid.*, p. 372.

<sup>3</sup> Professor Gildersleeve, *Amer. Journ. Phil.*, vol. xviii, p. 247.



ments which these gay bachelors provided for the staid village of Cambridge. In 1857 he married Frances Eliza, daughter and co-heiress of Samuel Smith Gardiner, of Shelter Island, N. Y., the descendant of Lion Gardiner, lord of the manor of Sylvester there. By her he had a son, Gardiner Martin Lane, and two daughters, Louisa, wife of W. B. Van Rensselaer, of Albany, and Katharine Ward Lane, who died in 1892. In 1878, two years after the death of his first wife, he married Mrs. Fanny (Bradford) Clarke, who survives him.

In his own house this great scholar and teacher threw off the mantle as easily as he had worn it in the professor's chair. There and abroad he was "the brightest of companions, the most generous of hosts, the wittiest and cheeriest of talkers, the most sympathizing of counsellors, the most affectionate of friends."<sup>1</sup> He was an ardent lover of literature and particularly nice in his own use of the English tongue, and in his appreciation of good use of it by others. His broad general culture, his geniality, and his never-failing politeness and *savoir faire* made him a delightful companion. A walk with him in the college yard or in the streets of Cambridge was a unique experience. Nothing escaped his observation, and his knowledge of the history of both town and gown was as remarkable for its minutiae as his knowledge of Latin itself. A good-sized book might easily have been filled with the anecdotes which he alone could tell to perfection. But inimitable as he was in the hour of mirth, he was not unacquainted with sorrow; and his own deep afflictions had taught him to be a gentle and tender comforter of the sick and the bereaved. Beloved and useful in the private and public relations of life, honoured in his old age, after his death he is remembered with gratitude and affection.

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<sup>1</sup> Dr. Lewis, *ibid.*

## POSTHUMOUS PAPERS BY PROFESSOR LANE.

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### RAMENTA PLAUTINA.

Vlixem audiui fuisse aerumnosissimum,  
Qui annis viginti errans a patria afuit.

*Bacch.* 5 (or 1).

THE *annis viginti* of this passage has crept into the grammars. Holtze, I, p. 103, quotes it as an example of 'time when.' Draeger, § 223, 1, says of it "eine lange Zeitdauer angehend." Kühner, II, p. 263, says "von einem Zeitraume innerhalb dessen Etwas geschieht." This would apply to *annis viginti primis*, *Bacch.* 422, 'any time in the first twenty years of your life.' But *annis viginti* in our passage means 'all the time, the whole of twenty years,' not 'any time in twenty years.' It may reasonably be doubted whether the ablative is ever used in Plautus of simple duration of time. This ablative came into use about Cicero's day, and in sepulchral inscriptions became the established form: 'vixit annis viginti,' rather than 'annos' (Wilmanns, 168).

The preservation of our passage is due to Charisius, p. 201, 17, Keil. Charisius's manuscript reading, *q. aññ xx*, was mistaken by Putsch for *annis*, and has come down by tradition since his time. No doubt Plautus wrote *annos*.

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Neque mei neque te tui intus pudikumst factis quae facis:  
Quibus tuom patrem meque una, amicos, adfinis tuos  
Tua infamia fecisti gerulifigulos flagiti.

*Bacch.* 379.

The word *gerulifigulus* is understood to be equivalent to *gerulus et figulus*, or to parody *Pseudolus* 427, *homines qui gestant quique fingunt flagitium*. Such a compound, formed from two substantives of

the doer, has probably no parallel in all Latinity, certainly not in Plautus: see the list of compounds in Besta, *de verborum compositione Plautina*, Breslau, 1876. To express the relation supposed to be expressed by *gerulifigulus*, Plautus employs two juxtaposed words: e.g. *aequom bonum*, *Men.* 578; *usus fructus, victus cultus harunc aedium*, *Merc.* 832; *omnium legum atque iurum fictor conditor*, *Epid.* 522, *condus promus sum*, *Pseud.* 608.

Unhappily, in this part of the *Bacchides*, the Ambrosianus leaves us in the lurch. But three MSS., the Vetus, the Heidelberg, and the Vatican, agree in a reading that is very suggestive, not *gerulifigulos* as one word, but *geruli figulos*, written as two separate words. Now, if we alter *geruli* to *gerulos*, all goes well. And nobody need be disturbed by the mild hysteron-proteron who remembers *valere et vivere*, *Trin.* 52, *utere accipe*, *Mil.* 773, *dabit parabit*, *Pseud.* 283, etc., etc.

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Nimio illaec res est sane dividiæ mihi,  
Supterfugisse sic mihi hodie Chrysalum.

*Bacch.* 770.

The 'ablativus mensurae' or 'ablativus of the degree of difference,' *nimio*, is used only with comparatives: as, *nimio es discipulus docilior*, *Bacch.* 164, or with words of comparative import: as, *nimio mavolo*, *Poen.* 303. In two passages only is it otherwise used: *Truc.* 704, where Langen's emendation, *nimum*, is adopted by Schoell in his text, and in the above passage *Bacch.* 770, where its anomalous use has apparently escaped the eye of the editors.

Of the adjectives of quantity by which such predicative datives as *dividiæ* are qualified, *nimius* for an exaggerated *magnus* is amply vouched for in two passages:

*nimiae voluptatist, quod in extis nostris portentumst, soror*, *Poen.* 1205.

*nimiae tum voluptati edepol fui*, *Pseud.* 1280<sup>a</sup>.

If *nimiae voluptatist* is used, why not the opposite? Thus,

Nimiae illaec res est sane dividiæ mihi.

In the above verse, 770, the text of Goetz has been followed, which substitutes the rather weak conjecture of Langen, *sane*, for the



senseless *mane* of the MSS. Ritschl has for *mane, magnae, 'ex codd. antiquis,' Pylades*, retaining, however, the *nimio*. To cover the whole ground, *nimum* or *nimis* would then bring the verse into proper trim :

Nimum illaec res est magnae dividiae mihi.

A perfect parallel is found in *Truc.* 704 :

*nimum magnae mellinaest mihi*  
*Militis odiosa ingrataque habita.*

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NICOBULUS. Euge litteras minutas. CHRYSALUS. Qui quidem videat parum.  
Verum qui satis videat, grandes satis sunt.

*Bacch.* 991.

Nicobolus is handed the letter from his son. Why should he greet it with a '*bravo*' (*euge*), because the 'writing is so fine'? He lived in an age without spectacles; he was a *senex*, that is, anywhere from forty-five on. At the end of the play he turns frisky and flirtatious; but unhappily this does not prove he was a chicken (*mel meum, amabo, istaec fiunt*, 1197). A peer of his, called 'a gay old boy' (*lepidus senex*), Periplecomenus, brags that he had his sight (*clare oculis video*, *Mil. G.* 630), and he was four and fifty. Very good. The papers recorded the death of an elderly gentleman lately, who was ninety-four, with the simple record, "he never wore spectacles." These are exceptional cases.

Assuming Nicobolus to be an average, not an exceptional man, we should suppose him troubled rather than pleased by the 'fine writing.' He takes the letter, "trombones" with it, to adjust it to his failing sight, and then breaks out into his comment.

Now for the MSS.: *euge* is found in the Codex Vetus, and *eu* in the Heidelberg and Vatican. But the Leipsic MS. and the *editio princeps* have *heu*. If the *heu* is adopted and doubled, all will go smoothly; Nicobulus says: 'Oh dear, oh dear, what dreadful little letters!' Chrysalus rejoins: 'Yes, very true, if a man can't see well; but if he has his sight they are plenty big enough.' The audience will of course put its own construction on the words *see well*.

## OTHER CRITICAL NOTES.

## LUCRETIUS 2, 631.

*ludunt in numerumque exultant sanguine fleti.*

'*Sanguine fleti* Wakefieldo placent, casti iudicii hominibus displicent. neque satis proprie Marullus *sanguine laeti*: Bentleyus optime *exultant SANGUINOLENTI*.' Lachmann.

What is said of Wakefield and Marullus we readily accept. But does it necessarily follow that Bentley has said the last word with *sanguinolenti*? It is a little easier to retain the *sanguine* as it is, and to substitute *pleni* for *fleti*.

*plenus* in the sense of *covered with*, like the German *voll*, *voll Staub*, is perhaps more common than the dictionaries would lead us to suppose. Thus Vergil's bees have their legs *covered* with thyme, *crura thymo plenae*, G. 4, 181.<sup>1</sup>

## QUINTILIAN 1, 4, 13.

An unnecessary change, suggested by Gibson, *cecidit* for *excidit*, stands in the text of Quintilian 1, 4, 13 as edited by Halm and Meister. Quintilian is speaking of changes brought about by inflexion or by prefixes:

neque has modo noverit mutationes, quas adferunt declinatio aut praepositio, ut 'secat, secuit, cadit excidit, caedit excidit, culcat exculcat.'

So the MSS. The first '*excidit*' is an illustration of the effect of the prefix *ex-*. The only illustration of inflexion is the '*secat secuit*.'

<sup>1</sup> [In the margin of this note, *compleve* is pencilled, and, in another memorandum book, Professor Lane noted: "*sanguine pleni*, cf. *cruore oppletum*, Liv. 22, 49, 6": where the words are *cum praetervehens equo sedentem in saxo cruore oppletum consulem vidisset*. — M. H. M.]

TACITUS, *H.* 1, 67.

**direptus longa pace in modum municipii exstructus locus.**

For *locus*, read *vicus*. The contrast is between towns of different sizes: cf. *direptisque proximis vicis ipsoque* (καὶ δὴ καί) Nauporto, quod *municipii* instar est, Tac. *A.* 1, 20. Furthermore, the name of the place is VICVS AQVENSIS, cf. Heraeus; [and cf. also] *vicus oppidi magnitudine*, Caes. *B.C.* 3, 112, 3.

SALLUST, *J.* 102, 1.

**Post ea loci consul haud dubie iam victor pervenit in oppidum Cirtam.**

*locorum* in prepositional expressions with *id* begins with Sallust, does it not? For *post id locorum* quoted by Lorenz on Plaut. *Pseud.* 255 ("Truc. 3, 1, 16; Cas. 1, 32, Poen. 1, 1, 16"), *postid* now stands, like *postideā*, Stich. 758, Cist. 784. The combination *post ea loci*, quoted from Sall. *J.* 102, 1, is not *eā*, but should be *postēā*, as with *postideā* above.

## HIDDEN VERSES IN SUETONIUS.

Of the many citations fished out of his pigeon-holes by the scholasticus homo Suetonius, many are in poetry. Some of these he credits to their poetical sources; and yet in the last edition, that of Roth, the poetical character is not always indicated to the eye by the printer's art. For example: from an Atellane:

Atellanis notissimum canticum exorsis: *Venit Onesimus a villa* (*Galba*, 13); given by Ribbeck (*Com.* p. 274, 2).

**Venit Dorsennus á villa.**

Furthermore, quoted from an Atellane: Datus Atellanarum histrio ... in novissima clausula *Orcus vobis ducit pedes* senatum gestu notarat (*Nero*, 39); given by Ribbeck (*Com.* 274, 5).

**Orcús vobis dúcit pedés.**

Again : *populus quondam universus . . . adsensu maximo comprobavit versum in scaena pronuntiatum de gallo Matris deum tympanizante : Videsne ut cinaedus orbem digito temperat ?* (*Aug.* 68) ; given by Ribbeck (*Com.* p. 122, 62).

Viden út cinaedus órþem digito témperat ?

Again (to pass by the quotation in *Tib.* 45, Ribbeck, *Com.* p. 274, 3) : *crebro itaque illa iactabat . . . sat celeriter fieri quidquid fiat satis bene* (*Aug.* 25). This quotation is turned into the direct form by A. Luchs, *Stud.* I, 70, as a mutilated verse thus :

✓ sát celeriter fit, quidquid fit sátis bene.

Better by Ribbeck, *Com.* p. 127, 89 :

Sat céleriter fit quídquid fiet sátis bene,

with *fieri* thrown into the future *fiet* for the sake of the metre. The original may have had a still different form. The passage in *Cal.* 45, *Monuit etiam notissimo Virgili versu, durarent secundisque se rebus servarent*, is instructive as showing Suetonius's disregard of the order of the words of his originals :

Durate et vosmet rebus servate secundis.

Reversing then the order of the second and third words, we have :

Sat fit celeriter quídquid fit sátis bene

a senarius which, in point of form and meaning, is worthy of Publilius Syrus.

One or two poetical quotations are in the direct form, and require no change ; such are :

Quíd agitis commilitones ? égo vester sum et vós mei  
*Galba*, 19.

Also :

Nihil ínterest valeam ípse necne sí tu non valébis  
*Tib.* 21.

Some are verses or scraps of verses, either forgotten as such, or disguised by being thrown into the form of indirect discourse.<sup>1</sup>

I. VERSES OR PARTS OF VERSES QUOTED WITHOUT CHANGE.

*Cal.* 46. pronuntiatioque militi donativo centenis viritim denariis, quasi omne exemplum liberalitatis supergressus *Abite*, inquit, *laeti*, *abite locupletes*.

Abíte laeti abíte locupletés [domum]

*Iul.* 82. deinde clamantem: *Ista quidem vis est*, alter e Cascis aversum vulnerat.

Istá quidem vis est.

*Aug.* 26. cum . . . Cornelius centurio . . . non dubitasset in curia dicere: *Hic faciet si vos non feceritis*.

Híc faciet si vós non fecerítis . . .

*Aug.* 33. ita fertur interrogasse: *certe patrem tuum non occidisti?*

certe patrém tuum

Non óccidisti?

*Cal.* 46. repente ut conchas legerent galeasque et sinus replerent imperavit, *spolia Oceani* vocans *Capitolio Palatioque debita*.

Possibly thus:

Spolia Óceani Capitólio Palátioque débita.

*Nero*, 40. unde illa vox eius celeberrima: Τὸ τέχνιον ἡμᾶς διαθρέψει.

τὸ τέχνιον

Ἡμᾶς διαθρέψει.

<sup>1</sup> [Professor LANE went no farther in the preparation of this article for publication. What follows is his collection of material. Doubtless he intended to write notes on each passage. For convenience, the material from Suetonius is here arranged by classes; at the end a few 'hidden verses' noted by Professor LANE in other authors are added. On the whole subject he had made a marginal reference to Reisig, *Vorlesungen*, III, p. 864, adn. 618 (ed. of 1888). But the verses there treated are of quite a different sort. — M. H. M.]



## II. VERSES QUOTED WITH SLIGHT CHANGES IN ORDER OF WORDS.

*Iul. 32.* Tunc Caesar, *Eatur*, inquit, *quo deorum ostenta et inimicorum iniquitas vocat. Iacta alea est*, inquit.

*Eátur* quo deórum ostenta et iníquitas  
Inimícorum vocát. Iacta alea ést ∪ —.

*Iul. 80.* libellus propositus est: (Bonum factum :) *ne quis senatori novo curiam monstrare velit!*

Ne quís senatorí novo velít monstrare cúriam.

## III. VERSE QUOTED WITH A CHANGE IN ONE WORD.

*Tib. 53.* Nurum Agrippinam . . . manu apprehendit Graecoque versu *Si non dominaris*, inquit, *filiola, iniuriam te accipere existimas?*

si nóñ dominaris, fília,  
Iniúriam te accípere existimás ∪ —

## IV. VERSES QUOTED IN THE DISGUISE OF INDIRECT DISCOURSE.

(a.) *Without other change.*

*Iul. 68.* ut Dyrrachina munitione Pompeius, viso genere panis ex herba quo sustinebantur, *cum feris sibi rem esse dixerit.*

cum ferís mihi  
Res ést.

*Iul. 77.* Nec minoris impotentiae voces propalam edebat, ut Titus Ampius scribit, *Nihil esse rem publicam, appellationem modo sine corpore ac specie.*

Nihil ést res publica, áppellatio modo  
Sine córpore ac specié.

*Iul. 81.* Et immolantem haruspex Spurinna monuit, *caveret periculum, quod non ultra Martias Idus proferretur.*

Caveás periculum quód non ultra Mártias  
Idús profertur.

*Claud.* 36. *trepidus ad castra confugit, nihil tota via quam essetne sibi saluum imperium requirens.*

*Estné mihi saluum impérium?*

*Galba,* 9. *Quorum carminum sententia erat, oriturum quandoque ex Hispania principem dominumque rerum.*

✓ *oriatur quándoque ex Hispánia*  
*Prínceps dominusque rérum.*

(b.) *With slight additional changes.*

*Iul.* 67. *iactare solitus, milites suos etiam unguentatos bene pugnare posse.*

*possúnt mei*  
*Etiam únguentati béne pugnare mílites.*

Or with *poterunt* instead of *possunt*.

*Iul.* 77. *Nec minoris impotentiae voces edebat, ut Titus Ampius scribit . . . Sullam nescisse litteras, qui dictaturam deposuerit.*

*Nescívit Sulla lítteras qui díctaturam pósuerit.*

This is military style; word accent.

*Aug.* 16. *Alii dictum factumque eius criminantur, quasi classibus tempestate perditis exclamaverit, etiam invito Neptuno victoriam se adepturum.*

*Neptúno etiam invito ádipiscar victóriam.*

*Aug.* 18. *consultusque num et Ptolemaeum inspicere vellet, regem se voluisse ait videre, non mortuos.*

*Regém videre vólueram, non mórtuos.*

*Aug.* 53. *tanta comitate adeuntium desideria excipiens ut quendam ioco corripuerit, quod sic sibi libellum porrigere dubitaret, quasi elephanto stipem.*

*sic míhi libellum pórrigis*  
*Quasi élephanto stipém.*

Cf. *assem elephanto dare* and the examples in Harper, p. 170, B.

*Aug. 64.* extraneorum quidem coetu adeo prohibuit, ut L. Vicinio . . . scripserit quondam, *parum modeste fecisse eum, quod filiam suam Baias salutatum venisset.*

fecisti vix modeste  
Quod filiam tuam Baias salutatum venisti.

*Aug. 66.* vicem suam conquestus est, *quod sibi soli non liceret amicis, quatenus vellet, irasci.*

mihi soli non licet  
Amicis quatenus irasci voló.

*Aug. 99.* Supremo die . . . admissos amicos percontatus *ecquid iis videretur mimum vitae commode transegisse*, adiecit et clausulam, etc.

Mimum vitae ecquid videor vobis transegisse commode?

*Tib. 32.* Praesidibus onerandas tributo provincias suadentibus rescripsit, *boni pastoris esse tondere pecus, non deglubere.*

boni pastoris est pecus  
Tondére, non deglubere.

Or in one verse ; or

boni pastóris est  
Pecús tondere nón deglubere.

*Tib. 75.* From a mime. pars Terram matrem deosque Manes orarent, *ne mortuo sedem ullam nisi inter impios darent.*

ne sedem mórtuo  
Ullám nisi inter ímpios dúint ∪ —

*Claud. 43.* et subinde obvium sibi Britannicum artius complexus hortatus est, *ut cresceret rationemque a se omnium factorum acciperet.*

Crescás rationemque á me factorum ómnium  
Accípías.

*Nero, 20.* subinde inter familiares Graecum proverbium iactans, *occultae musicae nullum esse respectum.*

Occúltæ nullus músicæ respéctus est.

From a mime. Cf. Baumgarten-Crusius on Suet. *ibid.*

τῆς λαθανούσης μουσικῆς οὐδεὶς λόγος.

See also Otto, *Sprichwörter*, p. 236.

*Vesp.* 24. *imperatorem, ait, statem mori oportere.*

*Opórtet imperátorem statém mori.*

*Gramm.* 4. From a mime. Eosdem litteratores vocitatos Messala Corvinus in quadem epistola ostendit, *non esse sibi*, dicens, *rem cum Furio Bibaculo, ne cum Tícida quidem aut litteratore Catone.*

*Non ést mihi*

*Res cúm Bibaculó, ne cum Tícidá quidem,*

*Aut cúm Catone lítteratore . . .*

*Gramm.* 23. *Arrogantia fuit tanta, ut . . . secum et natas et morituras litteras iactaret.*

*Mecum ést natae, mecum ést morientur lítterae.*

#### V. FROM OTHER AUTHORS.

Cornificius, 4, 20. Traductio est . . . hoc pacto: 'qui nihil habet in vita iucundius vita, is cum virtute vitam non potest colere.'

[With slight changes in order:]

*Qui níhil in víta víta habet iucúndius,*

*Is cúm virtute vítam colere nóñ potest.*

Cicero, *Verr.* 1, 48. tantaque eius auctoritas religionis et est et semper fuit ut ne Persae quidem, cum bellum toti Graeciae, dis hominibusque indixissent et mille numero navium classem ad Delum appulissent, quicquam conarentur aut violare aut attingere.

*Et mílle numero návium classem ád Delum appulíssent.*

Of the *στόλος χλιονάυτας*, cf. Plautus, *Bacch.* 928 with Becker and Ritschl. Perhaps also what immediately precedes: *bellum toti Graeciae, dis hominibusque.* Thus somehow:

*ut ne Persae quidem*

*Cum béllum toti Graéciae dis hóminibus*

*indixissent*

*Et mílle numero návium classem ád Delum appulíssent*

*quicquam coneretur, etc.*

Sen. *Tranq.* 10, 4. nihil tam acerbum est in quo non aequus animus solacium inveniatur.

[With slight changes in order:]

Nihil tam acerbum est in quo non solacium  
Inveniat aequus animus.

Plin. *N. H.* 7, 131. Quid quod nemo mortalium omnibus horis sapit?

[Changing the order of the first two words:]

Mortalium nemo omnibus horis sapit.

Plin. *Ep.* 1, 5, 16. Nam gratia malorum tam infida est quam ipsi.

[Changing the order of the first two words:]

malorum gratia  
Tam infidast quam ipsi.

Plin. *Ep.* 1, 18, 5. si tutius putas illud cautissimi cuiusque praeceptum 'quod dubitas ne feceris,' id ipsum rescribe.

Quod dubitas ne feceris.

Cf. the following:

Cicero, *Div.* 2, 127. . . . deus, si quidem nobis consulebat, 'hoc facito,' 'hoc ne feceris,' diceret.

Hoc facito, hoc ne feceris.

Quintilian, 1, 3, 8. Danda est tamen omnibus aliqua remissio, non solum quia *nulla res est quae perferre possit continuum laborem*, atque ea quoque, etc.

[Changing the order of the first two words:]

Res nullast quae perférre possit cóntinuum labórem.

Quintilian, 1, 3, 12. frangas enim citius quam corrigas quae in pravum induruerunt.

[Omitting *enim*:]

Frangás citius quam córrigas quae in právum induruérunt.

## NOTES ON LATIN SYNTAX.

[These notes are in the form of criticism of certain passages in Schmalz's *Lateinische Syntax* of Müller's *Handbuch*, 2d edition. The references are consequently to the pages of that book.]

"Die Verbindung eines Akk. mit einem Substantiv gehört besonders der alten Sprache an, z. B. Plaut. *Most.* 34 *quid tibi me curatio est?* findet sich aber auch bei Cic. z. B. *reditus Romam*, Caes. und Liv." p. 415, § 57.

The rule is not borne out by the examples: in the extract from Plautus, the accusative *me* is not the object of the substantive *curatio*, but of the whole predicate *curatio est* = *quor curas*. The citation from Cicero *reditus Romam* probably refers to *Ph.* 2, 42, 108, *qui vero inde reditus Romam!* Here too the *Romam* is not dependent on *reditus*, but on the whole predicate *reditus (erat)*. Real illustrations of the case in point are: *nocturnus introitus Zmyrnam*, *Ph.* 11, 2, 5; *domum reditionis spe sublata*, Caes. *B.G.* 1, 5, 3. In both these examples the substantive of action is disengaged from a predicate, and takes the accusative like a verb.

"Der sog. Akk. exclamationis bildet die Determination eines leicht zu ergänzenden Verbs. Es findet sich in allen Zeitaltern der Sprache . . . mit *hem* nur bei Komikern, . . . mit *vae* bei Plaut. Catull. und Seneca apocol." p. 416, § 62.

(1) "mit *hem* nur bei Komikern." Perhaps suggested by Dräger, *Hist. Synt.* I, p. 369, e), which is wrong from beginning to end, as is also a), p. 368. The comedians never use the accusative with *hem*: hence read: 'mit *hem* nie bei den Komikern.'

(2) "mit *vae* bei Plaut. Catull." The passage in Catullus (8, 15) is doubtful: the codd. read *ne te* except two which read *nec te*.

"Der Abl. instrum. steht ferner bei den verb. *copiae et inopiae*," &c. p. 433, § 100.

There is something taking here in the antithesis and the jingle *copiae et inopiae*. Yet there is apparently a confusion in this statement, of instrumental and ablative proper: see Delbrück, *Ablativ*, pp. 8 and 62.

... "Der Abl. der 2 Dekl. an Stelle der Lok. steht ... bei Verg. Aen. 4, 36 *Tyro*." p. 433, § 101.

*Tyro*, therefore, is to mean *at* or *in* Tyre. Doubtful. It seems rather to be the ablative of origin, combined directly with a substantive, as in the familiar *Periphanes Rhodo mercator dives*, Plaut. *Asin.* 499, and *video hospitem Zacyntho*, Plaut. *Merc.* 940; in Caesar twice. Grammarians cite no example, as far as I know, from Cicero. I have noted *Cluent.* 197, *Teano Apulo equites Romanos, homines honestissimos, laudatores videtis*. Therefore, *mariti Tyro*, as Ladewig puts it, *suitors from Tyre*.

"*Tenus* ... es findet sich als Präpos. zuerst in den Aratea des Cic., dann bei Catull., Lucrez," etc. p. 451, § 145.

This is misleading; it might be thought poetical: but cf. *Tauro tenus*, Cic. *Deiot.* 36.

"Die Verbindung *que et* ... findet sich bei Cic. ... gar nicht." p. 461, § 178.

But cf. Cic. *D. N.* 1, 3, 6, *desertaeque disciplinae et iam pridem relictas*.

"Dagegen hat Verg. zuerst *que ac*." *ibid.*

But cf. Lucret. 5, 31, *Thracis Bistoniasque plagas atque Ismara propter*.

"Das Fehlen von *etiam* nach *sed* ist Gegenstand eingehender Erörterung gewesen: diese Konstruktion findet sich bei Cic., aber nur noch *non modo*." p. 469, § 207.

But cf. Cic. *Fam.* 1, 6, 1, *qui omnibus negotiis non interfuit solum, sed praefuit*.

"Catull. 66, 18, *non vera gemunt: ita me di iuverint*, wie bei Ter. in der Schwurformel, später nur mit *ut* eingeleitet." p. 471, § 208.

But cf. Cic. *Fam.* 16, 20, *Sollicitat, ita vivam, me tua, mi Tiro, valetudo*.

"*Opto* hat nur in den Formen *optatum*, *optandum*, und *optabile est* bei Cic. den Infinitiv." p. 480, § 222.

But cf. Cic. *D. N.* 3, 95, *opto redargui me*; *Fam.* 10, 20, 3, *quam te opto esse*.







*Frederic D. Allen*

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## MEMOIR OF FREDERIC DE FOREST ALLEN.

BY J. B. GREENOUGH.

THE name of Frederic De Forest Allen, late Professor of Classical Philology in Harvard University, may well be commemorated in this volume. He was among the first to see the desirability of establishing such a publication among us; he was frequently a member of the Editorial Committee, and he contributed some of the most valuable papers that have appeared in its pages.

Professor Allen was on both sides of old New England stock. A few weeks before his death he pointed out to me with pleasure the house of his grandfather, in Mansfield, Mass., still occupied by a member of the family. But he was not a graduate of any Eastern college, having received his early education in the West. His father, George N. Allen, in 1832, under the influence of Dr. Lyman Beecher, then his pastor, emigrated to Ohio, intending to make his home in Cincinnati. He was taken ill, however, on the journey and stopped at Hudson, Ohio, where the Western Reserve College had been recently founded. Before he recovered sufficiently to pursue his journey, he was persuaded to remain there and continue his studies. After five years of residence at Hudson he joined a kind of secession to Oberlin, in the same state. Here he graduated in the collegiate course in 1838. Three years later he married Miss Mary Rudd, a graduate of the same college, a woman of great strength of character and of scholarly tastes. She was one of the first women to receive the regular degree of A.B. in course in America.

Very soon after this he was appointed instructor in the college, and he continued to act in that capacity until 1875. His principal subject was Natural Science; but he was also a skillful musician, and was employed to teach music in the college as well.

The son, Frederic De Forest, was born at Oberlin on May 25, 1844, the firstborn of a family of two sons and two daughters, of which the other members are still living. After the ordinary prelim-

inary education, which he gained at an earlier age than was usual even in America, he entered the college at Oberlin and in due course graduated in 1863, a few weeks after he was nineteen years of age. In his undergraduate days he showed no strong bent for classical studies; he was simply finding his way in the wide field of science; and naturally at that age he was somewhat immature, so that he gave no indication of his future career. He taught school, as was the custom, during one or more of his winter vacations; on one occasion, it is remembered, at Breckville, a small town near Cleveland, Ohio. After his graduation he taught in a secondary school at Sewickly, Pa., for about two years. He taught also for a few months at the Blind Asylum in St. Louis. During the time of this secondary teaching, he turned with eagerness to classical studies, and made such progress that in 1866 he was appointed Professor of Greek and Latin in the University of East Tennessee, at Knoxville.

In the performance of his duties at Knoxville he became aware of the deficiencies in his training, and in 1868 he got leave of absence to continue his studies in Germany. He studied at Leipsic with Georg Curtius for two years, taking an active part in the professor's *Grammatische Gesellschaft*, and gaining the highest respect for himself, as well as for American scholarship, by his enthusiasm, accuracy, and scholarly methods. He took his degree of Ph.D. at Leipsic in 1870. His doctor's thesis, entitled *De Dialecto Locrensi*, was highly commended by Professor Curtius, both in public and private, and its method and conclusions give clear signs of Allen's power as a scientific investigator.

After taking his degree he returned to this country and resumed his position at Knoxville. In the summer of 1871 he attended the meeting of the American Philological Association at New Haven, where by his appearance and by the brilliancy of a paper which he read on the Attic Second Declension he attracted the attention of many American scholars. I well remember the impression which this sturdy young man with his dark face, black hair, and fine eyes made upon me, as he read his paper with an air which expressed the quintessence of certainty without the slightest touch of conceit. I found afterwards that the same impression had been produced upon Professors Hadley, Goodwin, and Gurney. As a result of this strong

impression, he received in 1873 an appointment as tutor in Greek in Harvard University. Here he had his first opportunity of giving advanced instruction, while taking charge of some of the work of Professor Goodwin, who was absent that year in Europe. It was at this time that I first made his acquaintance, and established a friendship which was one of the most delightful and fruitful that I have ever known, lasting to the day of his death. He had a rare capacity for friendship, to which many friends can testify.

The next year he accepted a more lucrative and responsible position as Professor of Ancient Languages in the newly established University of Cincinnati, and declined promotion at Cambridge. At Cincinnati he found most agreeable and stimulating occupation, being associated with many energetic young scholars, all working in perfect harmony for their university and for science. Although chiefly engaged in teaching and in organizing his department, yet he was by no means idle during this period. He edited an excellent college edition of the *Medea* of Euripides, and wrote his tract on the origin of Homeric Verse, one of his best productions. In 1879 he was called to New Haven, to the chair of Greek formerly occupied by James Hadley. It was while at New Haven that he published his *Remnants of Early Latin*, one of the most widely used of his productions.

His stay at Yale, however, was very brief, for the next year he was called back to our University as Professor of Classical Philology. Our Graduate School was just at that time receiving particular attention, and Allen's scientific reputation marked him as the one man in the country best fitted to assist in its development. And this expectation his subsequent career fully confirmed. He continued to occupy this position with ever-increasing usefulness till the day of his death, except for the years 1885-86, when he had leave of absence to take charge of the American School of Classical Studies at Athens, and 1891-92, which he devoted, at Oxford and Paris, to the study of the *Scholia* of Plato. He died suddenly, on the fourth day of August, 1897, from the breaking of a blood-vessel in the brain.

His health had never been robust. His sufferings from sciatica, asthma, hay fever, and especially from prostrating sick headaches would have made many men confirmed invalids. But his strength of

will and his indomitable perseverance enabled him to rise superior to these infirmities and accomplish vigorous and persistent intellectual labor.

As Professor at Cambridge he occasionally taught by preference a class of undergraduates, wishing, as he often intimated, to keep in touch with young and unformed minds, as well as with the more mature; but his chief work from the start was — by the terms of his appointment in the line where he was at his best — the training of graduates for scientific and advanced study.

His courses took a wide range. Among them were Religion and Worship of the Greeks, Roman Religion and Worship, Lectures on Greek Grammar, with Study of Dialectic Inscriptions, Latin Grammar (Sounds and Inflexions), The Elements of Oscan and Umbrian, History of Greek Literature, Roman Comedy, Virgil's *Bucolics* and *Georgics*, and Introduction to the Critical Study of Homer. For some of these courses his notes were so carefully prepared that they are almost complete treatises on their several subjects, and it is hoped that some of them may be published as such. He was generally also one of the Directors of the Seminary of Classical Philology.

Professor Allen married, on Dec. 26, 1878, Miss Emmeline Laighton, of Portsmouth, N. H. Their eldest child, then their only one, a daughter, died in Athens, while he was in charge of the American School of Classical Studies, but a son and daughter, born later, and his wife survive him.

It was not merely the partiality of friendship that pronounced Professor Allen a remarkable man both as a scholar and a teacher; though even if it were, this estimate would still be a true one, for few persons could come into contact with him professionally without being drawn to him by the stronger attractions of his rare personality and becoming friends as well. In fact it was his rare *human* qualities that made him such a superior scholar as well as teacher. He had an extraordinary love of truth for its own sake and an untiring enthusiasm in investigating it. Hence in his chosen department of Classical Philology he was first of all an investigator, as indeed he would have been in any other department that engaged his attention. No tradition, however old or however prevalent, was to him a suffi-

cient basis for knowledge. He must have the ultimate facts, or he was content, as he used to say, to leave the question for further solution. Doubtless his training under Georg Curtius, at that time in the lead in the new science of Comparative Philology, had much to do with this attitude of mind. He had no interest in the Classics as a mere accomplishment, a pleasing ornament of a man of letters. For him classical learning was a real science, a great branch of anthropology, giving insight, when rightly studied, into the mental operations and intellectual and moral growth of ancient peoples. To him literature and monuments were records of life, and they were to be interpreted by it, and in turn were themselves to interpret it. He used laughingly to call himself a pedant, because of his fondness for accuracy in little things; but he was as free from pedantry as a learned man could well be imagined. If he sometimes studied carefully little things, it was because these were the means of interpreting big ones, on which he always ultimately had his eye.

In speaking once of Roman antiquities he said: "We call the Romans ancient, but when they were alive they thought themselves as modern as anybody." So when he was discussing any matter of the history of words, he never indulged in fine-spun theories, but considered how the minds of actual people work consciously or unconsciously amid their surroundings and in their habitual thought to develop their means of expression. His mind was not of the rapid intuitive sort that jumps instantly at conclusions over wide distances. He had a mind of great divining power, and was an original and independent thinker, but he seemed never to trust his intuitions as such; but with them as a clew he advanced steadily through the discoveries and views and suggestions of others, and over all the observed facts, till he reached his own conclusions with unerring judgment. I have often wondered how he could take in so much of others' views without having his own warped by them. But whenever he reached a conclusion it was thoroughly his, no matter what had been the influences that shaped it. Still he was not one of those who believe, *Ein Professor ist ein Mann der eine andere Meinung hat*. He had a confidence in his own judgment which might seem to some almost obstinacy, but he had no pride of opinion whatever. No one could be more tolerant of others' views

or more ready to receive suggestions and evidence. Knowing well the nature of all investigation, his views were always in a plastic state. Whatever conclusions he reached were only working hypotheses, to be altered by the next discovery. An intimate friend writes: "His philological conscience was very acute, and he was wont to allow his philological tracts to lie long in his desk before publication, not fearing that some other scholar might precede him and gain the honor of priority."

"Perhaps the most important work which he left incomplete is an edition of *Scholia* to Plato. He gave the better part of his last 'Sabbatical year,' 1891-92, to the careful collation of the Clarkianus and Parisinus *A* MSS., and found to his surprise that this work had never been done properly before. The inspection and possibly the collation of the Venetian MSS. remained, to be undertaken before the publication of the results of his labor, and for this he was already planning as the chief occupation of his next Sabbatical year, 1898-99."<sup>1</sup>

Professor Allen was remarkably free from all love of display and vain-glory. There was not the slightest taint of posing or of affectation in his nature. With a perfect consciousness of his excellence as a scholar, he was the most modest and simple of men, perfectly frank in the expression of his opinions, but without the slightest degree of assumption. He had a rugged honesty of character which passed beyond a moral virtue and became a constant habit of thought and a condition of being.

The best and most productive of his efforts were given to our University as a teacher, and he contributed as much as any single man to the establishment of our Graduate School. He had a rare combination of mind and temper to make him a superior teacher of advanced pupils. His attitude of mind towards scientific discovery, spoken of above, — his freedom from dogmatic assertion of the authoritative type, — was at once an encouragement and a stimulus to really active minds. He had an infinite patience with even the errors of those who wished to learn, and great acumen in detecting the exact misconception that caused the error. His sympathy with all learners

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<sup>1</sup> Professor Seymour, *Am. Jour. of Phil.*, vol. xviii, p. 374 f.

and his untiring willingness to devote his time and energy to their service were not only an infinite benefit to his pupils, but made him a shining example of the uses of true scholarship. In spite of the really provisional character of his judgments, as above set forth, there was never any vacillation, any uncertain sound, in his exposition. It was always definite, extremely concise and clear. To these qualities he added a genial and attractive personality which won the confidence of earnest pupils, and an extremely acute sense of humor which betrayed itself in quaint forms of speech constantly cropping out in his ordinary language and serving to accent a conclusion or enforce a mode of thought. In the notebooks of his pupils such expressions constantly occur, so marked with the imprint of his genius as to be unmistakably recognized as his by anyone who was intimate with him. Our country has produced many good teachers, but I know of none who was better fitted to direct mature minds in the pursuit of the highest forms of truth.

One other gift Professor Allen had, which, though not directly in the line of his profession, was of the greatest service to him and to others; and it was his chief means of diversion as well. He inherited a very distinct capacity and taste for music. In his boyhood he played the piccolo in a band and was no mean performer on the piano. He had acquired a thorough practical knowledge of music and possessed a marked genius for original composition, though he once told me that he was obliged in his boyhood to conceal his knowledge for fear he should have to teach music as a profession. He composed two or three operettas and a great number of songs. His music for the performance of the *Phormio*, given in Sanders Theatre in 1894, was a careful and successful practical study of the relation between music and text in the ancient drama, and is in fact one of the most valuable contributions to that branch of knowledge, though from some scruple he hesitated to publish it. "Probably no other American scholar understood ancient Greek music so well as he."<sup>1</sup> His other chief diversion was mountain climbing, and he was an interested member and valuable officer of the Appalachian Mountain Club.

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<sup>1</sup> Professor Seymour, *ibid.*, p. 375.



The most striking characteristic of Professor Allen in all his relations was his remarkable level-headedness and saneness of judgment. No theory, however plausible, could run away with him; and his advice, which was freely given, was marked by a steady and comprehensive soundness. His friends of every age as well as his pupils were wont to consult him on all sorts of subjects, with the certainty of getting illuminating and safe suggestions. It is impossible here to give any adequate idea of what he was to his friends. A genial and tolerant temper, an entire freedom from selfishness and egotism, an absolutely frank, simple, and sincere nature combined with his intellectual gifts and attainments made him a man who was cherished with respect and affection by all who came in contact with him. For myself, I was privileged to walk for more than twenty years hand in hand with him in work and play, till he became a part of my nature. "Those who knew him well admired in him the man even more than the scholar. He was ever simple, straightforward, kindly, affectionate. His friends depended more than they knew on him and his judgment. With him a great and pure light has gone out of their lives."<sup>1</sup>

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<sup>1</sup> Professor Seymour, *ibid.*, p. 375.

TITLES OF BOOKS, MONOGRAPHS, ETC., BY PROFESSOR ALLEN.

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The Duenos Inscription. *Ibid.*, IX. 53, 54 (1898).  
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## POSTHUMOUS PAPERS BY PROFESSOR ALLEN.

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### THE THANATOS SCENE IN THE ALCESTIS.

THE prologue of Euripides's *Alkestis* is in two parts, — a soliloquy of Apollo and a dialogue between Apollo and Death. I have long thought it demonstrable that this second scene (verses 24–76) is a later addition to the play. It contains, as every reader of the *Alkestis* knows, many troublesome obscurities of expression, but it is not on these that I would lay stress at present. The decisive points seem rather to be the following.

1. The errand of Thanatos is to put Alkestis to death (κτείνειν, 49), more specifically to cut the fatal lock of hair, and thus devote her to the nether gods (74 ff.). As this is called *κατάρξασθαι*,<sup>1</sup> and as Thanatos is acting in the capacity of *ιερεὺς θανάτων* (25), it is clear that the analogy of a sacrifice is uppermost in the poet's mind. It follows that the cutting of the lock is an act preliminary to the actual slaying. The writer has evidently forgotten that Alkestis is already in the death-throes (*ψυχορραγούσα*, 20) before the arrival of Thanatos. And if, contrary to reason, we suppose the finishing stroke to be meant by *κατάρξασθαι*, we are met by the fact that Alkestis dies quietly before the spectators' eyes, no Thanatos being present. It is true that she sees (253 ff.) both the ferryman Charon and a person called in our text a winged Hades, but she sees them with her mind's eye.<sup>2</sup> The fact is, there is absolutely no place for the function of

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<sup>1</sup> Compare *Iph. Taur.*, 40.

<sup>2</sup> Many, nevertheless, have identified this 'winged Hades' with the Thanatos of the prologue. They are obliged to suppose that the god who enters the house visible to the spectators comes out of it invisible to them. Even Carl Robert, in his excellent brochure *Thanatos* (Berlin, 1879), p. 35, acquiesces in this view, and evades the difficult question why Alkestis speaks of Hades instead of Thanatos by adopting a conjecture of v. Wilamowitz, *βλέπων πτερωτὸς Ἄϊδαν*. We have

the death-god (as described 74 ff.) in Alcestis's last hours as set forth in the body of the play. The account there given, in the servant's narrative (141 ff. followed by the scene 213 ff.), is this: Alcestis rises in the morning, bathes and adorns herself, prays to Hestia, and makes the round of the domestic shrines, pays a farewell visit to her chamber, and takes leave of her household. We hear nothing of any sudden seizure, but presently it appears that she is wasting with disease (203 f., compare 19 f.). Desiring to look once more upon the sun, she is borne into the open air, and here, her strength waning by degrees, she expires.

2. The conception of the prologue is that Thanatos comes to the house to fetch Alcestis and carry her incontinently to Hades (μέλλει κατὰξεν, 26; ἤκεις μέτα, 46; ἀπάξομαι, 47). In the play we meet with a very different notion. Alcestis dies, is carried into the palace, is taken out and buried, and then Thanatos comes to the tomb to fetch her, and is overpowered there by Heracles. This comes out clearly enough in the passage 834 ff. Heracles expects (834) to find Alcestis at the tomb, not yet — that is — carried off to Hades. Here he proposes to await (φυλάξαι) Thanatos and seize him from ambush, while he is partaking of the blood-offerings there made to him — the regular means of summoning the denizens of the lower world. The expression ἦν μὴ μόλῃ (850) is significant. It cannot mean that Thanatos, with Alcestis in charge, may take some other way to Hades and avoid the site of burial. Rather, it contemplates the possibility that Thanatos (a deity of rank, 843, 1140) may not come for Alcestis in person, but send some minister in his place.

3. If I mistake not, there is another inconsistency between the second part of the prologue and the play itself. The notion pervades 32, 34 (αὔ), 43, 45, that Admetus's death-day is already past, a separate day being set for Alcestis. But elsewhere (12 ff., 523 f., especially 694-701) the underlying conception is the more reason-

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already explained our suspicion. This conjecture may or may not be right, but the identification is wholly disproved by the mention of Charon (πορθμεύς). Both Charon and his winged companion are equally hallucinations of the dying woman, and neither is understood by the poet to be really present. I may add in passing that I fully agree with Robert in his assertion that Hades and Thanatos are distinct personages throughout this play.

able one, that Alcestis dies on Admetus's day. It follows, of course, that Admetus has been forewarned of his approaching fate. This service, as well as the provision for evading his fate, he owes, no doubt, to Apollo. The misconception of the interpolator arose from a hurried reading of 11 (*θανεῖν ἐρρυσάμην*).

4. If Death enters the house at 76, how and when does he leave it? He is next heard of at the tomb (845, 1140 ff.). Does he depart by a postern gate, or does he become all at once invisible to the spectators? <sup>1</sup>

We are disposed to allow a reasonable latitude to the poetic fancy. But when we consider that these contradictions relate to the fundamental conception of the plot, and that they are all massed within a single passage of fifty-three lines,—a passage abounding in other infelicities, which have much exercised the critics and have led them to some smaller excisions,—it is impossible to avoid the conviction that the whole scene is a crudely executed addition to the original play. It contains no new information except the wholly needless prediction of the catastrophe (64 ff.). This prediction itself betrays the bungler. If Apollo knows that Alcestis is to be rescued, why the preceding appeal to the death-god's clemency? The composer of the scene, I suspect to have been some *τεχνίτης* of the Macedonian epoch, who desired to win applause by swaggering about the scene with a large sword. He derived the hint from the *περωτὸς* *Ἄιδας* whom Alcestis sees in her dying vision.

This scene retrenched, there remains a prologue of an ordinary Euripidean type,—that in which the exposition is made by a *πρόσωπον προτατικόν*. Exact counterparts are found in the *Hippolytus* and the *Ion*, where this personage is a god. The genuine part of Apollo's speech ends with verse 23, *λείπω μελάρων τήνδε φιλτάτην στέγην*. This ending is somewhat abrupt, and it is likely that the original prologue has been docked in attaching the addition. The god may, for instance, have given an intimation of the approach of

<sup>1</sup> [Mr. Allen later felt doubt as to the force of this argument. In a note found among his papers he cites the *Hercules Furens*, and queries how, in this play, the bodies were removed from the house, and what the supposed scene was. He notes, also, that Lyssa, in the play, goes into the house, but does not come out; she is, however, not heard of again.]

the chorus, or of his own destination, or he may have spoken some farewell words to the palace, to supplement the rather bald and meaningless address in verses 1 and 2. I understand that Apollo comes out of the palace at the beginning of the play, and I like best to suppose that he is still in the service of Admetus, or is just leaving that service. Accordingly I would refer *ἐς τὸδ' ἡμέρας* (9) to both the verbs just preceding. The presence of a god in a mortal's dwelling is thus easiest explained. We may, indeed, suppose merely a friendly visit, but in that case he must have come unseen by the family, for the slave in her narrative of the morning's events (152-212) makes no mention of such a visit.

Finally<sup>1</sup> I may point out something that may be a confirmation of my view. Macrobius<sup>2</sup> quotes the Virgilian commentator *Cornutus*, who had said that "nobody knew whence Virgil took the idea of cutting off the lock of one about to die." Macrobius is ashamed that one so versed in Greek letters should not know the familiar play of *Alcestis*, where Orcus is sent to do this. But what if Cornutus had read the *Alcestis*, but without this scene?

Servius, who has an abridgment of the same statement,<sup>3</sup> adds that Euripides got this scene from 'Poenia,' an 'antiquus tragicus' (Phrynichus). Did the interpolator take it from this source?

<sup>1</sup> [The following is postscript to Mr. Allen's manuscript.]

<sup>2</sup> Macrobi. *Sat.* v. 19. 2. "Hanc Vergilius non de nihilo fabulam fingit, sicut uir alius doctissimus Cornutus existimat, qui annotationem eiusmodi adposuit uersibus 'Unde haec historia ut crinis auferendus sit morientibus, ignoratur.' . . . Haec Cornutus : sed me pudet quod tantus uir, Graecarum etiam doctissimus litterarum, ignoravit Euripidis nobilissimam fabulam Alcestim. In hac enim fabula in scenam Orcus inducitur gladium gestans quo crinem abscidat Alcestitis et sic loquitur : ἡ δ' οὖν γυνή," etc.

<sup>3</sup> Serv. Dan. *Aen.* IV. 694. "Alii dicunt Euripidem Orcum in scenam inducere gladium ferentem quo crinem Alcesti abscidat : Euripidam hoc a Poenia antiquo tragico, mutuatum." — The *Ἀλκυστος* of Phrynichus is known from Hesych., s.v. ἀθαμβός.

### THREE NOTES ON EURIPIDES.

**ALCESTIS** 252-256 = 259-263.

Responsion is evidently intended. The last lines, *τάδε τοι*, etc., *ὁδὸν ἄ*, etc., are exact. The second lines, *νεκύνων δὲ πορθμείς, νεκύνων ἐς αὐλὰν*, are also exact. The first lines, *ὁρῶ δίκωπον*, etc., *ἄγει μ' ἄγει*, etc., agree, if we omit *ἐν λίμναι* and adopt the reading of *l* in the antistrophe (varied in other MSS.). The chief difficulty is in the third line, *ἔχων . . . μέλλεις = ἵπ' ὄφρουσι . . . Ἄιδας*.

Here the MSS. give us:

ἔχων χεῖρ' ἐπὶ κοντῶι Χάρων μ' ἤδη καλεῖ· τί μέλλεις  
 ὑπ' ὄφρυνσι κυανανγέσι βλέπων πτερωτὸς Ἄιδας,

with several discrepancies.

A partial response is attained by  $\chi \epsilon \rho$  for  $\chi \epsilon \rho$  (so in Prinz):

ἔχων χέρ' ἐπὶ κοντῷ Χάρων μ' ἤδη καλεῖ· τί μέλλεις;  
 ὑπ' ὄφρυσιν κυανὰ γέφυρα βλέπων πτερωτός Ἄϊδας.

with two differences ( $\times$ ).

Kirchhoff, in 1856, printed:

ἔχων χεῖρ' ἐπὶ κοῦτῳ Χάρων μ' ἤδη καλεῖ · τί μέλλεις;  
 ὑπ' ὄφ-ρυσι κυαν-αυγές βλέπων πτερω-τὸς Ἄιδας μέθες με,

using an addition found in one class of MSS. only (not agreeing either), and thus making  $\kappa\alpha\nu\alpha\nu\gamma\epsilon\varsigma = \epsilon\pi\iota\ \kappa\omicron\nu\tau\omega\iota$ . This had been anticipated in Monk's commentary, who went one better in putting  $\chi\epsilon\rho\alpha\varsigma$  for  $\chi\epsilon\iota\rho$ . In this shape it is adopted by Earle (who has a different arrangement for the last part).

But *κνανανῆσι* is upheld by Homer's *κνανήσιν ἐπ' ὄφρυσιν*; and the metre got by *κνανανῆς* is rather nondescript. Furthermore, no arrangement can be satisfactory which does not set *τί μέλλεις* and *τί ῥέξεις* in responsion. Euripides's favorite device of the same or similar sounding words in strophe and antistrophe is well known, but



has not been enough used for emendation of corrupt lyrics. Earle has seen this, and brought it about by a transposition. But I think the simplest way of dealing with the whole passage is by omissions. It has been heavily glossed, and the glosses have been taken up. ἐν λίμναις is generally thrown out. μέθες με is in one family only: this is pretty clearly a gloss on ἄφες. ἐπείγου I also take to be a gloss on τί μέλλεις, or at least an otiose addition. (It alone prevents τί μέλλεις from answering τί ῥέξεις.) Now omit the names Χάρων and πτερωτὸς Ἄιδας, and we need only transpose βλέπων to the place where it will respond to ἔχων (and write με δὴ for μ' ἤδη) to get

ὁρῶ δίκωπον ὁρῶ σκάφος	ἄγει μ' ἄγει μέ τις· οὐχ ὁρᾷς;
νεκύνων δὲ πορθμεὺς ἔχων	νεκύνων ἐς αὐλὰν βλέπων
χέρ' ἐπὶ κοντῶι με δὴ καλεῖ·	ὑπ' ὄφρυσιν κῦαναυγέσιν
τί μέλλεις; σὺ κατείργεις.	τί ῥέξεις; ἄφες. οἶαν
τάδε τοί με σπερχόμενος ταχύνει.	ὁδὸν ἂ δειλαιότατα προβαίνω.

κῦάνεις is Homeric, and is used also by Pindar; κῦανωπίδος is perhaps Aeschylean (*Persians* 558). So it does not seem rash to suppose κῦ- here, in spite of Pindar's and the usual tragic κῦ-.

The excision of πτερωτὸς Ἄιδας has one advantage,—it solves a dispute whether Thanatos and Hades are the same in this play. This place was all that could be urged against Robert, who (in spite of it) rightly urged that Euripides meant to distinguish them.

#### MEDEA 135, ALCESTIS 204 f.

In the parados of the *Medea*, the chorus, according to our MSS., enters the orchestra with these words:

ἔκλυον φωνάν, ἔκλυον δὲ βοὰν  
 τᾷς δυστάνου  
 Κολχίδος· οὐδέ πω ἦπιος· ἀλλ' ὦ γεραῖα  
 135 λέξον· ἐπ' ἀμφιπύλου γὰρ ἔσω μελάβρου βοὰν ἔκλυον·  
 οὐδὲ συνήδομαι, etc.,

in rhythms which pass from anapaestic to dactylic. To bring about a continuity of the dactylic movement, Hermann proposed ἀλλά for

ἀλλ' ὦ, Elmsley γόν for βοάν, and these corrections have been very generally adopted. The first no one is likely to question; the second seems to me very doubtful, for it only half relieves the clumsy repetitions, and it leaves the whole sentence very indistinct in meaning, and incapable of any quite satisfactory interpretation.

F. Leo (*Hermes* xv., p. 316) appears to be right in regarding βοάν ἔκλυον as an interpolation, derived from the first verse of the passage, and designed to fill out a supposed incomplete sentence. But the reading which he proposes, ἐπ' ἀμφιπύλου γὰρ ὀρῶ μελάβρον (σ' ἐγώ) is surely wide of the mark, and I should like to suggest that the simple retrenchment of the repeated words, together with the trifling restoration of ἔτ' for ἐπ', would have greater probability. We should thus get:

ἔκλυον φωνάν, ἔκλυον δὲ βοάν  
 τὰς δυστάνου  
 Κολχίδος· οὐδέ πω ἦπιος; ἀλλά, γεραία,  
 135 λέξον· ἔτ' ἀμφιπύλου γὰρ ἔσω μελάβρον,  
 οὐδὲ συνήδομαι, ὦ γύναι, ἄλγεσι δώματος,  
 ἐπεὶ μοι φίλον κέρανται.

'I heard the voice, I heard the cry of the unhappy Colchian dame. Is she not yet resigned? Tell me, venerable nurse; for she is still within the twin-doored hall. And I feel sorrow, woman, at this house's griefs, for 't is endeared to me.' The chorus enters, expecting to find Medea in front of her house. Perceiving that she is absent, it addresses the nurse in her stead. I look on ἀμφιπύλου as a merely ornamental epithet, referring to the two leaves of the front door. The question-point after ἦπιος seems to me necessary; otherwise I do not see what λέξον can mean. The dactylic part of the stanza consists of pentapodies, the second catalectic.

*Alcestis* 204 ff., on the other hand, is sound as it stands in our MSS., nor is there a verse lost after 204. The intention of the poet is represented by the following punctuation:

παρειμένη δέ, χειρὸς ἄθλιον βάρος,  
 ὁμῶς δέ, καίπερ σμικρόν, ἐμπνέουσ' ἔτι,  
 βλέψαι πρὸς αὐγὰς βούλεται τὰς ἡλίου,

'lying exhausted, a pitiable burden in — of — (her husband's) arm, but nevertheless still breathing, tho' but faintly, she longs to look on the sun's rays.' The trouble has been that *ἐμπνέονσα* has been connected with *καίρερ*, not with *ὄμωσ*.



### SUSPICIONS ABOUT "SATURNIAN."<sup>1</sup>

I. Nobody tells us that "Saturnian" was the *only* verse form known to early Romans, or that all early Italic verses are necessarily Saturnians. This has been often assumed (thus Teuffel; so too Keller, who inclines to jumble everything together, and stir it into one pot).

II. We are certain that the following are "Saturnians" because we are told so by ancients. (1) Naevius's *Bellum Punicum* (fragments). (2) The verse, "Malum dabunt Metelli, etc." (3) Four fragments of triumphal inscriptions quoted as Saturnians by grammarians. Furthermore, we may reasonably infer (from close similarity of structure) that the fragments of Livius Andronicus's *Odussia* are Saturnians, and likewise the Scipio epitaphs and a few other inscriptions. But as to these last, it is conceivable that the metre is composite, and that they contain some verses which would not have been called Saturnians. I don't think this very likely, however.

III. The Saturnian belongs to a *definite period* of time. This time was about 250–150 (but more especially 250–200) B.C. Nothing can

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<sup>1</sup> These notes were found among Professor Allen's papers with the following letter:

*My dear Professor Marsh:*

I have jotted down very hastily my little notions about the Saturnian. These imaginings have been floating, off and on, in my mind for years, and gradually have taken on a certain coherency. I gave utterance to some of them in a review in the *Classical Review* (vol. viii, pp. 58 ff.) a year or two ago, but never have tried till now to formulate them connectedly. Please understand now that I don't give them out as anything more than a sort of temporary theory, which is still on its probation in my own mind, and which I don't put forward as a universal solvent for all the difficulties of the question. I may give it up entirely on further consideration. As I have no other copy, and may find this useful as a memorandum, I will ask you to return it to me by and by.

Very faithfully yours,

FREDERIC D. ALLEN.

[1897]

be shown to be older than this. The Scipio epitaph "Cornelius Lucius Scipio Barbatus," has been incautiously cited as belonging to about 290. The *painted* inscription is of this time. But it is obvious that the Saturnian epitaph is younger than the epitaph of the son, because it has younger grammatical forms. It is an after-thought, and was cut many years later: I should guess about 200 B.C. — The epitaph of the son ("Honc oino ploorume") *may* be of about 250. Its subject was censor 258. But here, too, we have a *painted* and a *cut inscription*. The two could be hardly synchronous. So in all probability the painted inscription only was put on the sarcophagus at the time of burial, and the other was added later — let us say about 225. As to the verses from triumphal tablets — the triumphs commemorated were in two cases about 190 B.C., the others are unknown. So we get as the earliest known "Saturnians" Livius Andronicus's Latin *Odyssey*. The beginnings of the Saturnian are therefore the beginnings of Latin literature, and in all probability Andronicus himself invented<sup>1</sup> the verse, and set it agoing. I guess that he himself composed the oldest Scipio epitaph (Honc oino).

IV. I incline more to the old view, that this verse is quantizing, with the rhythm  $\cup \text{ / } \cup \text{ / } \cup \text{ / } \cup \text{ / } \cup \parallel \text{ / } \cup \text{ / } \cup \text{ / } \cup$  (and divers variations) than to the new, that it is accentuating, with the normal form  $\text{ / } \cup \text{ / } \cup \text{ / } \cup \text{ / } \cup$ , etc. (*cōsul cēnsor aidīlis*).

The latter theory requires us to assume *many* variations, which have little unity; and it requires us to read *fācile fācteīs superāses* with three syllables between ictuses, etc. On the other hand, on the quantizing theory there are difficulties of quantity, and we have to take many final short syllables as long, and must take refuge in theories that the rules of quantity were different, etc. I assign some weight also to the statements of metrical writers, who may have had some tradition of the rhythm. — I admit freely that the earlier indigenuous verse of Romans was accentual.

V. I suspect that the *name* Saturnian came thus: that there were parts of the Salian hymns called "uersus Saturnii" (we know of "uersus Iunonii," "Mineruii," etc.; Festus, p. 3): that these were accentual verses, but that they had a certain rhythm, which Livius took as

<sup>1</sup> "Invented," that is, in the sense explained below.

the foundation of his new quantizing (or *partly* quantizing) verse. Livius was a Greek; he introduced quantizing verse in his *dramatic metres*, — why should he not have introduced it in his epic attempt? I find it *a priori* much more likely that he should have tried to quantize here (neglecting in part word-accent) than that he should have undertaken an accentual sort of versification, after the fashion of the indigenous Roman hymns, etc. (which must have seemed rude and formless to him). — His *Odyssey* gave this verse a vogue, which lasted until Ennius introduced dactylic hexameters in Latin. Under influence of it (and Naevius's *Bellum Punicum*) various epitaphs and laudatory inscriptions were composed and cut during this period.

VI. In brief, then, I suspect that certain parts of the *accentual* Salian hymns, addressed to Saturn, had a rhythm like

*The queen was in her parlor    eating bread and honey,*

of which we might find some exemplification in accentuating verses like

*duis'que duonam salutem    ualitudinemque,<sup>1</sup>*

or

*quod populus Albanus    hominesqu' Albani;<sup>2</sup>*

and that Livius took this rhythm, and tried to compose in it verses more or less in the Greek fashion, neglecting for the most part word-accent, but observing the *quantity* of the ictus syllables, and to some extent that of the other part of the foot, doing, in short, pretty much as he did in writing his loose dramatic verse (also Graecizing). So he arrived at verses like

*ibi manens sedeto    donicum videbis.*

P.S. — I owe to Greenough the suggestion that the verse "Cornelius Lucius Scipio Barbatus" bears on the Saturnian question. The order of the names is evidently changed through metrical constraint. It is clear that *Lucius Cornelius* was not satisfactory as first half of a Saturnian, though *Luciom Scipionem* (see the other epitaph) was.

<sup>1</sup> *Remnants of Early Latin*, p. 71, v. 14.

<sup>2</sup> *Ibid.*, p. 78.

Now on Keller's accent-theory, *Lucius Cornelius*, though not fitting his most frequent norm  $\acute{\cup} \cup \acute{\cup} \cup \acute{\cup} \cup \cup$  (which *Luciôm Scipiônem* does fit pretty well), would nevertheless seem admissible, and would correspond exactly with *mágnam sapiéntiam*, so far as number of syllables and situation of word-accent go. On his theory, then, we don't see why the transposition is necessary. It becomes quite intelligible on the old theory — of  $\cup \acute{\cup} \cup \acute{\cup} \cup \acute{\cup} \cup$ , with the assumption of *Luciûs*. *Cornelius Luciûs* then gives a good verse; so does *Luciôm Scipionem*; but *Luciûs Cornelius* does not. Greenough and I both consider this a point in favor of the old quantity-theory.

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## ETYMOLOGIES.

### I. *κυβιστᾶν*.

A distinguished botanist asked me lately the quantity of the penult of the Greek word *κύβη*, 'head.' I denied the existence of such a word at first, but was assured that it was familiar to botanists, and entered into the composition of a number of botanical names. Abashed at my ignorance, I hastened to the fountains of wisdom, and found that the word *κύβη* indeed exists, if embodiment in the *Etymologicum Magnum* (p. 543, 22) can be called existence. It is there said to mean 'head,' and to be the source of the word *κυβιστᾶν*, 'plunge head-first.' It occurs nowhere in literature, and there is of course grave suspicion that it is a pure invention, for the sake of explaining an obscure word. A page or two farther on (p. 545, 27), the author of this learned work tells us that *κύμβη* also means 'head'; this to furnish a base for the Homeric word *κύμβαχος*.<sup>1</sup> Every reader of the *E. M.* knows that it abounds in etymological dummies.

Still — the trustful botanist may say — there is at least a possibility that *κύβη* is a real word, which by pure hazard has escaped transmission to us save by this single channel. True, but this slender possibility will be yet slenderer if it be made probable that the

<sup>1</sup> Eustathius and the Homeric Scholia cite *κύμβη* (not *κύβη*) as base of *κυβιστᾶν*.

real origin of *κυβιστᾶν* is something quite different. A *κυβιστᾶν* postulates *κυβιστής*, and this, as we shall show, is not quite hypothetical. *κυβιστής* again postulates *κυβίζω* or *κυβίζομαι*. This verb finally comes from *κύβος* 'die,' and means 'to tumble over and over,' like dice or *ἀσπράγαλοι*.

It should be thoroughly understood that the proper meaning of the verb *κυβιστᾶν* is not 'dive' into water, but 'tumble,' 'throw somersaults,' on land. A wrong impression is easily derived from the Homeric passages. In  $\Phi$  354, when the temperature of the Xanthus rises to the boiling point, the fishes and eels *κατὰ καλὰ ῥέεθρα κυβιστεον ἔνθα καὶ ἔνθα*. So in  $\Pi$  745 ff. some interpreters have been deceived (Heyne, La Roche). The passage is that in which Hector's chariot-eer is knocked off the car, *ἀρνευτῆρι ἐοικώς*, by a stone thrown by Patroclus. Patroclus then exults as follows:

ὦ πόποι, ἦ μάλ' ἐλαφρὸς ἀνὴρ · ὥς ῥεῖα κυβιστᾶι.  
 εἰ δὴ που καὶ πόντῳ ἐν ἰχθύοεντι γένοιτο,  
 πολλοὺς ἂν κορέσειεν ἀνὴρ ὅδε τήθεα διφῶν,  
 νηὶς ἀποθρήσκων, εἰ καὶ δυσπήμελος εἴη.  
 ὥς νῦν ἐν πέδιῳ ἐξ ἵππων ῥεῖα κυβιστᾶι.  
 ἦ ῥα καὶ ἐν Τρώεσσιν κυβιστητῆρες ἔασιν.

Here too the operation of *κυβιστᾶν* is *likened* to diving, but the word itself is not used of diving, and means here, as elsewhere, 'throw a somersault.' The whole passage has this sense: 'What a nimble fellow! So graceful a tumbler would surely make a good diver and a capital oysterman! What headers he'd take from his boat, no matter what the weather was! Why here on land he turns a graceful somersault from his chariot. Even the Trojans seem to have their tumblers.' Most recent editors have given the right meaning to *κυβιστᾶι* and *κυβιστητῆρες* in this passage, and this meaning is further illustrated by the two *κυβιστητῆρε* in the description of the Shield ( $\Sigma$  605), who *ἐδίνεον κατὰ μέσσοις*, and perform ground tumbling to the music of a *φόρμυγξ* in the midst of a throng of admiring spectators.

In two Platonic and two Xenophontic passages also, the general sense of *κυβιστᾶν* is clear. The primitive two-faced and eight-limbed man of the *Symposion* (190 A) is represented as moving with a roll-

ing motion, ὥσπερ οἱ κυβιστᾶντες εἰς ὀρθὸν τὰ σκέλη περιφερόμενοι κυβιστῶσι κύκλῳ, 'as tumblers tumble over and over, whirling their legs in the air.' In the *Euthydemus* (294 E) we have ἐς μαχαίρας κυβιστᾶν. This is exactly described in Xen. *Symp.* ii. 11, as throwing a somersault into and out of a circle of erect knives (ἐς . . . ἐκυβίστα, ἐξεκυβίστα), and there is a further allusion to it in Xen. *Mem.* i. 3, 9.

All this goes to show that κυβιστᾶν meant 'tumble head over heels' and not at all 'dive' into water, and that it was a wrong inference from the Homeric passages in Φ and Π that it meant 'dive' or 'swim.' This inference was nevertheless drawn by some of the later ancients. Thus Oppian (*Cyn.* iv. 263) uses it, evidently in supposed imitation of Φ 354, in the verse:

καί κεν ὑπὲρ πόντοιο κυβίστεον ἀσπαλιῆς,

'the fishermen would have plunged into the water and swum across the sea.' Thomas Magister (p. 213, 6) has both the wrong and the right definition: κυβιστῶ τὸ κολυμβῶ . . . : λέγεται δὲ κυβιστᾶν καὶ τὸ ἀπλῶς ἐν γῇ κυλιόμενον στρέφειν χεῖρας καὶ πόδας.

Since κυβιστᾶν certainly has this meaning, and since its form points unmistakably to an obsolete κυβίζω (or κυβίζομαι), which it has itself replaced, I think it quite certain that the whole series comes from κύβος, by a perfectly natural metaphor. Dice were thrown on the gaming-table with a horizontal jerk, so that they rolled over and over; as Eustathius puts it in this note on *Odyssey* α 107 (p. 1396, 57) οἷονεὶ κατακυβιστᾶντες ἐν τῷ βάλλεσθαι, using our very word. This act was probably expressed by κυβίζω (said of the player) and κυβίζεσθαι (said of the dice). Metaphorically the tumbler was also said κυβίζεσθαι, and so was called κυβιστής. From this again a new verb, κυβιστῶ, and from that finally a new noun κυβιστή-τήρ or -τής. κυβίζεσθαι and κυβιστής then became obsolete, — the latter, however, not entirely. Thomas Magister cites κυβιστής along with κυβιστᾶν, and so does the *Etymologicum Magnum*. Still better, it occurs on a Panathenaic Vase found in Rhodes, in an inscription read by Kretschmer (*Griechische Vaseninschriften*, p. 88), καλῶς τῷ κυβιστῇ τοι. This particular κυβιστής is represented as leaping on the backs of two running horses, and he carries a round shield on each arm. The form κυβιστήρ is printed in *Schol. Plat. Sympos.* (190



A), but as Ruhnken gives *κυβιστής*, and the Scholion is derived from his book, it must be regarded as a misprint.

Finally be it said that this derivation was evidently not unknown to the ancients. The discussion in the *Etymologicum Magnum*<sup>1</sup> is under the word *κύβος*, and it was evidently intended to derive *κυβιστᾶν* and *κυβιστής* from that word, but the article is contaminated by the introduction of the new derivation from *κύβη*—clearly another man's view. At the end, *κυβιστής* is said to be from *κύβος*. Suidas has much the same thing *s.v.* *κύβος*, but without the contamination. The only missing link is *κυβίζω* (for the later mathematical term *κυβίζω* 'raise to the cube' is of course a new formation).—That there ever was a *κύβη* 'head' I consider more than doubtful. As to *κύμβη*, if that ever meant 'head,' it was only a piece of slang. It means properly 'bowl,' and could only be used for 'head' by a figure like that which transformed *testa* into *tête*.

## 2. *Saltus*.

The two apparently distinct words, *saltus* 'leap' and *saltus* 'alp,' are, I think, an unsolved problem. Otto Keller treated the latter word briefly, twenty-five years ago, in an article in *Jahn's Jahrbücher* (103, p. 558), but his twenty-six lines of remarks, though correct enough, do not explain the word nor illustrate fully its meaning.

*Saltus*, at its furthest remove from the original meaning, signifies wild pasture-land, without any definite connotation of mountains. In this sense it was technical at law, as we see from the definition of Aelius Gallus preserved in Festus (p. 302 M.): "*Saltus est ubi silvae et pastiones sunt.*" He goes on to say that the presence of *chalets* for the use of herdsmen does not at law remove such a region from the category of *saltus*, any more than a patch of woods on a farm prevents the application of the term *fundus*. A *saltus* was even a unit of land measure "*in agris diuisis uiritim publice,*" as we

<sup>1</sup> The *E. M.* article is: *κύβος* • ὁ κυκλόθεν βάσειν ἔχων, ἢ πᾶσα τετράγωνος ψῆφος. Ἀπολλόδωρος δὲ ἀπὸ κυφότητος [*κυφότητος* in Suidas] τὰ [*legend.* τὸ] γὰρ ἐπὶ κεφαλὴν κύψαντα κυλισθῆναι *κυβιστῆσαι* ἔλεγον, καὶ *κυβιστᾶν* τὸ ἐπὶ κεφαλῆς πηδᾶν. *κύβην* γὰρ ἔλεγον τὴν κεφαλὴν. παρὰ τὸ κύπτω κύψω γίνεται *κύβος*. ἐξ αὐτοῦ *κυβιστής* καὶ *κυβιστητήρ*, ὁ κολλυμβητής.

learn from Varro *R. R.* i. 10. That is, there was a normal amount of rock-pasture, a square of 4200 feet, that went with each allotment of public land. This idea of *saltus*, as simply 'wild pasture-land,' is dominant in many passages: thus Varro *L. L.* v. 36, Catull. 114 and 115. Such land would naturally be more or less wooded, and there is generally associated with *saltus* the idea of forests, shown not simply by conjunctions like *silvas saltusque* (*Aen.* iv. 72), *nemora aut saltus* (*Ecl.* x. 9), *nemorum saltus* (*ibid.* vi. 56), *silvarum saltuumque* Catull. 34, 10, 11, but by definitions like "*Saltus sunt uasta et silvestria loca*," and those of Varro (*L. L.* v. 36) and Aelius Gallus already alluded to. I am unable to say whether this idea is absolutely essential. Probably it was not. An unbroken expanse of forest would afford no pasturage. But probably such places, as matter of fact, had always more or less wood. Essential, at any rate, is the idea of wildness. "*Quos agros non colebant propter silvas et id genus*," says Varro (*L. L.* v. 36), and in another place (*R. R.* ii. 3, 6) he contrasts *saltus* with *prata*, as affording more suitable grazing for goats.

We have characterized this meaning as, in our view, the remotest from the original. One stage less far removed is the notion 'ravine,' distinctly associated with mountains. This *saltus* may be wooded, and may be a grazing place, but it is distinctly a confined and narrow valley. Such must be the *saltus* in which Vergil, *Ecl.* vi. 56, imagines Pasiphae's bull to be wandering. She calls out to the Dictæan nymphs "*nemorum iam claudite saltus*," for fear he may escape. This looks as if the entrances to such glades were sometimes actually fenced in, and this supposition squares well with the metaphor in Plautus *Curc.* 56, *qui uult cubare pandit saltum sauiis*. This 'ravine' *saltus* plays a part in hunting: in it are the *lustra ferarum* (*Verg. Georg.* ii. 471); the sportsman is wont *canibus circumdare saltus* (*Georg.* i. 140); Dido's huntsmen *saltus indagine cingent* (*Aen.* iv. 121); and Chalinus in the *Casina* (476) boasts *iam ego uno in saltu lepide apros capiam duos*. When in the *Menaechmi* Messenio hopes (988) to get his master safe and sound *ex hoc saltu damni*, meaning Erotium's house, he is perhaps thinking of similar *battue*, unless indeed he has in mind a military disaster like that of the Caudine Forks.

From 'ravine' it is but a short step backward to the regular topographical meaning of the word — 'mountain pass.' This is so frequent as hardly to need illustration. The historians have it constantly.<sup>1</sup> The Caudine Forks, the Ciminian Pass are *saltus*; the Samnitis (Liv. ix. 43, 8), *omnia itinera obsaeperant, saltusque peruios ceperant*. So the *Pyrenaei saltus* are beset (Caesar, *B. C.* i. 37). A fragment of Accius's *Melanippus* (no. x. Ribb.) has *in salti faucibus*. Keller calls attention to an odd expression in Liv. xxviii. 1, *angustiae saltibus crebris, ut pleraque Hispanae sunt, inclusae*. He thinks that *saltus* are here the walls of the valley, in opposition to *angustiae*, the floor or bottom. It is simpler, however, to take *saltibus* here as the equivalent of *siluis*: this is suggested by *crebris* and by the clause *ut . . . sunt*. Elsewhere (as in ix. 2) Livy uses *angustiae* and *saltus* as synonyms.

These three meanings shade into each other, but between them and the meaning 'leap' is a great gulf fixed. Are they different words in origin? They have been so explained, and I have seen various etymologies for *saltus*, 'pass.' Still, attempts have been made to connect them. [Varro (*L. L.* v. 36), starting from the meaning 'alp,' 'pasture,' says *ab usu suo saltus nominarunt*. Does this mean that the owners 'jumped' over the land? Or that the cattle 'skipped' over it?] Isidore (*Orig.* xiv. 8, 25) says that *saltus* are places *ubi arbores exsiliunt in altum*. A little differently, Vanicek regarded a *saltus* as an "*emporsteigender Ort*," or as we might say, a 'jumping-up place.' But these helpless attempts cannot really satisfy any one.

I believe that the words are the same and that here, as elsewhere, a metaphorical use is the cause of the apparent divergence in meaning. The appearance of a mountain-range from afar gives rise to many figures. Thus it is called a 'saw,' '*sierra*.' As the summits are 'heads,' 'caps,' 'horns,' 'needles,' and what not, so the depressions between the summits have picturesque names, — 'yokes,' 'necks,' 'saddles,' etc. A common name in the Romance Alps is 'fork,' — '*furca*,' '*forchetta*,' '*forclaz*.' In the Northern Appalachians, the regular term is 'notch.' But further south, 'gap' has established itself in exclusive use. There are 'wind-gaps' and 'water-gaps.' This local

<sup>1</sup> Liv. ix. 2 and 3 *passim*; ix. 31, 8; 36, 6; 37, 11; 38, 5; x. 24, 5.

use of 'gap' is surely a metaphor derived from a 'gap'—low place—in a wall or fence; and exemplifies in part what I suppose to have happened in *saltus*. *Saltus* I conceive to have been used of gaps in walls. They were 'jumping places,' where cattle could jump through. Then by pure metaphor the word was transferred to the low places in a mountain-wall, simply through their resemblance, when seen from a distance, to breaches in a wall. Then the whole pass—the *col* itself and its approaches—was called *saltus*. So *saltus* came to mean 'ravine,' 'deep valley.' Now I think it is not wrong to say that in the Italian mountains, pasturage is chiefly found in the ravines. The ridges, unlike those of the Alps, are too bare and rocky to support much vegetation. Along the watercourses, that is, in the ravines, trees and grass would most abundantly grow. Accordingly the mountain-pastures, the 'alps' of that region would be chiefly in the ravines, and 'ravine' could generalize itself to the meaning 'rock-pasture.' Such I imagine to have been the course of development in the meaning of this word. The only missing link—the only wholly unattested use of *saltus*—is 'jumping-place' in a fence. Of this I have never seen any instance.



### THE DUENOS INSCRIPTION.<sup>1</sup>

The Duenos inscription has been interpreted with a fair amount of probability in two ways:—

(1) As a direction for the 'nouendiale sacrificium.' This theory stands or falls with the reading *āze noine med mano statod* 'on the ninth day set me (as an offering) to Manus.' If we adopt the other

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<sup>1</sup> [Among the late Professor Allen's MSS. were found notes for a paper on the Duenos Inscription, made some years ago. The character of the notes made it an impossible task to reconstruct the dissertation in the shape in which its author would have put it. And yet in the interests of classical learning it seemed inexpedient to leave unpublished the original and suggestive contributions of so scholarly a mind to one of the most difficult problems of Early Latin. I have therefore drawn up a brief résumé of the paper. — W. M. L.]

reading, *duenoi ne med malo statod*, we are forced to interpret the inscription in the other way, viz. :

(2) As an execration, written on a bowl instead of the usual leaden tablet. This interpretation is favoured by the formula *nei ted endo cosmis uirco sied* 'ne in te comis Virgo (i.e. Proserpina) sit.'

Taking the second view of the inscription, I would suppose the bowl to have been smuggled into the house of the execrated person (a false lover?) by an aggrieved woman, Toitesia, who employed a sorcerer (alluded to in the word *duenos*, which is an adjective and not a proper name). For this method of conveying an execration-tablet, cf. Tac. *Ann.* ii. 69 (of Piso's attempts on Germanicus): "reperiebantur solo ac parietibus erutae humanorum corporum reliquiae, carmina et deuotiones et nomen Germanici plumbeis tabulis insculptum, semusti cineres ac tabe obliti aliaque malefica, quis creditur animus numinibus infernis sacrari." I make the following suggestions with regard to the details of the inscription: — *deiuos*, if it can mean 'sacer,'<sup>1</sup> 'devoted to,' gives excellent sense, — 'Iovi Saturno sacer' (cf. Macr. *Sat.* iii. 7); *goi* dat. sg., antecedent of *ted*. The execrated person is not actually named; *mitat* sc. 'aliquis,' as in the XII Tab. *si in ius uocat* sc. 'quis,' or else for 'mittant,' 'people send'; *asted* may represent 'abs ted,' 'from your own resources' (cf. *a(b)sporto*, *a(b)sello*), or if the collocation before, instead of after, *noisi* makes this unlikely, it may represent 'abstet'; *pakari*, unless the verb *paco* can bear its Late Latin sense of 'to pay' (Ital. *pagare*, Fr. *payer*), I would suppose to be a mistake for *parari* 'parare' (cf. *opiparus*), 'nisi opem Toitesiae parare uis'; *enmanom*, 'immanem,' 'uncanny.' The sorcerer, alluded to as *duenos* 'a good man,' had by his spells made the bowl 'uncanny'; and the prayer is added that no evil may result to him from this 'uncanny' creation of his own.

The whole inscription and its translation will run as follows :

Iouei Sat(urno) deiuos. Qoi med mitat, nei ted endo cosmis uirco sied. Asted noisi ope Toitesiai parari uois. Duenos med feked enmanom : einom duenoi ne med malo statod.

Ioui Saturno sacer. Cui me mittet (-ent?), ne in te comis Virgo sit. Abs te (Abstet?) nisi opem Toitesiae parare uis. Bonus me fecit immanem; igitur bono ne a me malum stato.

<sup>1</sup> [Naevius *Bell. Poen.* 25 M.  $\perp$  res diuas edicit, praedicat castus. — W. M. L.]

THE DELPHIAN HYMN TO APOLLO.<sup>1</sup>

Several finds have been made recently at Delphi of inscrip-  
tional poems — ἀναθήματα to the god — in form resembling the  
paeon of Isyllus, found at Epidaurus. Some of these poems are  
provided with a musical notation, comprising the notes of a melody.  
Most of the poems are small fragments only; but one is a pretty long  
fragment containing a considerable part of a Hymn to Apollo. It  
has been published by Theodore Reinach in the *Bulletin de corres-  
pondance hellénique*, 1894.

The inscription is upon two slabs which contain the beginning and  
the continuation of the hymn, and at least one more slab has been  
lost. The first slab is badly mutilated, containing, especially in the  
lower part, only the middle of lines. The second slab is nearly com-  
plete, requiring small supplements only. The author of the poem,  
whose name has disappeared, was an Athenian, as is shown by the  
word [Ἀθ]ηναῖος at the beginning of the inscription.

The first slab contains ascriptions of praise to Apóllo, the second  
an invitation to the Muses to celebrate him.

The metre consists of straightforward *paeons* (= cretics) with no  
breaks and with no visible strophic arrangement, agreeing in this  
respect with Isyllus's paeon which is, however, in *ionic* rhythm. There  
are frequent resolutions of both the first and the second longs, indi-  
cating with certainty  $\frac{5}{8}$  rhythm.

The time of the poem is after 279 B.C., as is shown by mention of  
the Gaulish invasion. The epigraphical indications agree with this  
conclusion, and so it may be assigned to the Macedonian period, the  
middle of the third century B.C.

This and the other lyric fragments found at Delphi confirm what  
we learned from Isyllus's poem : — that *lyric poetry was written by the*

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<sup>1</sup> [The following article gives, with insignificant changes, the notes prepared by  
Professor Allen for a paper read by him in July, 1894, at a meeting of the Ameri-  
can Philological Association, at Williamstown, Mass. The object of the paper  
was to show " what accretion (if any) there is to our knowledge of ancient poetry  
and music " from the recently discovered Hymn to Apollo. — A. A. H.]

*ancient Greeks like prose.* Its phrases were rhythmical divisions, and not verses, nor was there any attempt to represent the verses to the eye. Any such divisions which we find in manuscripts, or make in our printed books, are without authenticity or authority; they are only guesses.

A curious feature in the text of those fragments with "music-notes" is that, whenever a syllable is divided between two notes, the vowel is written double: so Φοιοῖβος, etc. This is true even in the case of *short* vowels: so Δεελφίσι. This peculiarity was not previously known; it does not appear in any of the manuscript-specimens of Greek music. There are over thirty cases in which it appears in this poem.

The method of duplication is interesting and instructive. A simple vowel, whether short or long, is repeated. With diphthongs, however, there is a diversity of treatment; three of them repeat the whole diphthong, viz. ει (5 cases), οι (4 cases), and ου (3 cases). This is not true, however, for αι, ευ, and αυ; ευ is doubled as εου, αυ as αου (1 case each), and αι as αει or αει. The reason of this is clear; the two elements of the diphthong are distributed between the two notes: thus α-ου, ε-ου in each of which ου represent simply the *ū*-sound, α-ει where ει represents simply the *i*-sound. The case of αι-ει is slightly different, for here we find the *i*-element in both parts.

Obviously the actual repetition of both elements, in pronunciation, would be grotesque, and the question arises, how are we to understand the graphic repetition in the case of the three diphthongs first mentioned? This, too, readily explains itself, for ει and ου were at this time monophthongs and therefore ει-ει and ου-ου are equivalent simply to *i-i* and *ū-ū*. It follows, therefore, with absolute certainty that οι was also monophthongal (equivalent to *ō* or *ū*).

As to the music; the first question is naturally about the method of notation. This is by signs above the syllables, each sign indicating the pitch. There is no indication of the length of notes or rhythm, this being left entirely to inference. The signs agree perfectly with those known to us from Greek writers on music, and with those found in the other specimens of Greek music. These signs are perfectly well known, and there is no doubt as to their value, except in so far as,

owing to the complex system of notation, we find notes with two values, and again two notes representing the same sound.

Two systems of signs were used by the ancients, one of them, according to the writers, for vocal, the other for instrumental music, and this is no doubt the distinction in later times. But it has been dimly guessed that this distinction was not original, and that the two systems were originally independent local systems. This view is confirmed by the Delphian finds, for the Hymn to Apollo has the vocal notes, while some of the smaller fragments have instrumental notes set, however, above the vowels (with duplications) and evidently meant for singing. This discovery again reacts on another problem. The melody to Pindar's first Pythian ode, printed by the Jesuit Kircher from manuscript (as he said), has often been thought spurious, one ground being the fact that it was noted partly in instrumental notes. This ground of suspicion is now removed.

There are fourteen signs employed in the Hymn to Apollo, and they indicate pretty clearly the Phrygian key, or key of three flats, according to Greek reckoning, the actual pitch being, however, a third lower than the modern key of three flats. Comparing the scheme of fourteen signs with Alypius's tables, there can be no doubt that the key is, in the main, Phrygian.

The next question is as to whether it is diatonic, chromatic, or enharmonic. The diatonic Phrygian scale, as given by Alypius, contains, if we count both of its two forms (*diezeugmenon* and *synemmenon*), all but four of the fourteen signs. The enharmonic or chromatic Phrygian scale, both of which are noted the same although differently sounded, contains all but two of the signs, and is the nearest approximation to the scheme of the fourteen notes. There are several passages which show a wailing movement of the melody up and down through small intervals, and which suggest strongly the chromatic or enharmonic treatment. Another point is the persistent omission of Π (bb) which is an important note of the diatonic scale, but is omitted in the chromatic (enharmonic) scale.

There is nevertheless great difficulty in supposing the whole to have been so treated and in assuming our composition to be altogether chromatic (enharmonic). There are many passages, especially in the first half, where Θ (eb or eb) and Γ (f) are successively used.



Now in the chromatic (enharmonic) *diezeugmenon* Γ is an omitted note, and in the chromatic (enharmonic) *synemmenon* Θ is an omitted note. We can, it is true, and must assume that both *diezeugmenon* and *synemmenon* scales are employed in this composition, but it is very difficult to suppose that they are mixed, in the same passage, in such a manner that a note belonging exclusively to one should be followed by a note belonging exclusively to the other. These two notes (e♭, f) both belong in the diatonic *diezeugmenon*. Add to this that the parts where this succession occurs so frequently are free from the wailing successions I spoke of, and we can hardly avoid thinking (with Reinach) that the melody is partly diatonic and partly either chromatic or enharmonic.

The notation of both scales is the same and so gives no indication as to which was used. A specimen of the difference may be shown by the following tetrachord:

enharmonic	g	<u>a*b</u>	a♭	c
chromatic	g	a♭	a♯	c
Both marked	Ϛ	ϛ	*	M'

whereby ϛ and \* get different pitch. There are no means of deciding the question save on the grounds of general probability. Reinach decides for the chromatic, because in the time of Aristoxenus enharmonic music was obsolescent, and was understood and appreciated by a few only. Add to this that the chromatic, in our piece, would go better with the diatonic part, since none of the signs would have a different value in the two parts. For it so happens that the upper note of the different *pyncna* is regularly avoided, with two exceptions (\* and K), and these two notes do not occur in the diatonic part. On the other hand, if we suppose the enharmonic scale, several of the signs would indicate different pitch in the two parts: as Θ representing e♭ in the diatonic, and e in the enharmonic.

As has been said above, there are two notes which are foreign to the Phrygian scale: these are B and O. B is ordinarily a sign for g♭ or f♯. It occurs once only, and in the chromatic part of the melody, between two f's. It has the effect of a modulation, as we should call it, into the key of five flats. Modulation (μεταβολή) was not unknown to the Greeks, and in fact the *synemmenon* scale itself

contains a modulation, in the upper part, into the subdominant. This effect occurs repeatedly in our piece where  $d\flat$  in successions like  $f\ d\flat$ ,  $d\flat\ f$  suggest the key of four flats.  $G\flat$  suggests a further modulation into five flats (the Doric key), this being really the effect, in modern parlance.

With  $O\ (b\sharp = c\flat)$  which occurs repeatedly, chiefly in the second part, the question is more difficult. It might suggest a modulation into the key of six flats (Doric *synemmenon*), but it is not used in this way. It occurs oftenest in connection with  $c$  (the minor tonic), leading up to it. This is a thing perfectly familiar to us, being in fact the sharp seventh of the minor scale, and our only difficulty is that the Greek theorists are silent about any such thing. Add to this that the flat seventh ( $b\flat$ ) does not occur, is studiously avoided, and there seems to be only one solution, namely, that the Greeks knew and used a minor scale like ours, with a sharp seventh.

It is to be observed that not all the *pycna* of the scale are used in full, but that the upper note of three is avoided; thus there is no  $e\sharp$  above or below (the note not occurring), and there is no  $a\sharp$  below. The only full *pycna* are upper  $g\ a\flat$ ,  $a\sharp$  of the *diezeugmenon*, and  $c\ d\flat$ ,  $d\sharp$  of the *synemmenon*. Progressions of semitones are frequent, and their number is augmented by the use of  $b\sharp$  instead of  $b\flat$ .

There remains the question as to the mode of the music, which was not necessarily Phrygian. The key of three flats was called the Phrygian key because the notes from  $f$ – $f$  in it gave a Phrygian mode. But it does not follow that  $f$  was the tonic, and the evidence would seem to imply that it was not. The note is comparatively little used. The end of the composition is gone, but there is a certain half close (*syllaba anceps*) on  $g$ , which would seem to indicate the Doric mode. The general conduct of the melody (excepting always the use of the sharp seventh) is not unlike that of other Doric melodies, and so it is perhaps not a bad guess, that here too we have a sample of Doric (or Aeolic) melodization. Probably if we knew more of the practical working of the modes we could speak more decisively.

The following points seem to be established as a result of these finds: the possibility of combining diatonic and chromatic (or enharmonic) music in one and the same composition; the possibility of modulation into related keys, effected in part by the use of the *die-*

*zeugmenon* and the *synemmenon* forms of the scale in the same composition, and in part by the use of alien tones, not included in either of these forms; and finally the acquaintance of the Greeks with a scale containing a sharp seventh, corresponding to the sharp seventh of our minor scale.

The music is of a complicated sort and cannot be accompanied on a simple lyre in any of the tunings described by the authors. It evidently belongs to the refined, complex form of the art.

The effect of the melody is wild and cacophonous in the extreme, and is not outdone by anything in *Tristan*, or the *Götterdämmerung*. Certain strains impress themselves on the memory after a few hearings, but nevertheless a taste for Greek music must be (with us moderns) an acquired taste.

## HIDDEN VERSES IN LIVY.

BY MORRIS H. MORGAN.

WHEN the late Professor Lane first showed me, several years ago, his collection of Hidden Verses in Suetonius, which are printed in this volume, he suggested that an examination of Livy would probably reveal a considerable number of such verses in that author. Accordingly I looked through Livy for this purpose and submitted what I found to Professor Lane, who had intended to incorporate them in an article of his own on the general subject. *Dis aliter visum*: hence it has seemed fitting that the contributions from Livy should be published here.<sup>1</sup>

The highly poetic colouring is an element of Livy's style which everybody recognizes. He must have been a great reader of the poets; and yet only one of the great Roman poets<sup>2</sup> is mentioned in the remains of his History,—Ennius. But it is not necessary to name a poet in order to show that one is quoting from him. Even in this day of quotation marks, nobody fails to detect the poetic source when Milton in the *Areopagitica* says: 'The ghost of every dead heresy did squeak and gibber in the London streets'; or when Lowell in his essay on Gray writes: 'We see him willing to praise and yet afraid to like.' We are too familiar with our Shakspeare and our Pope to need any extrinsic sign of quotation. So were the Romans intimately acquainted, even more than we, with a great body of poetry, and they needed no formal notice when a writer, Wegg-like, dropped into it. In the case of the most familiar quotations, such as a Roman Bartlett might have included in his collection,

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<sup>1</sup> This subject may have formed part of the programme by C. Funk, *Versus apud Livium observati*, Magdeburg, 1826, but I have never been able to find a copy of it.

<sup>2</sup> Neither does he mention Plato or Demosthenes, with whose works (and perhaps with those of Xenophon) he seems to show familiarity. See Weissenborn-Müller, *Einleitung*<sup>8</sup>, p. 4.

the quoter might even alter the order of the words or exchange a word or two for others; he might incorporate the quotation into the form of indirect discourse; still the original source was recognizable by his reader, who could turn the transformed verse back to its proper form. Who hesitates a minute to restore this bit from Du Maurier? — 'Once the world all lay smothered under rain-water for many weeks, miles deep because there were so many wicked people about somewhere down in Judee, where they didn't know everything!'

When Livy writes (30, 26, 9) *nihil certius est quam unum hominem nobis cunctando rem restituisse*, sicut Ennius ait, even we moderns could have had no difficulty in restoring the obvious hexameter, without the aid of Cicero's direct citation. But this is, I believe, the only time that he cites the name of a poet in quoting poetry, and most of his 'hidden verses' are far more difficult to restore with certainty to their original form. Take the passages just cited from Milton and Lowell; the lines 'Did squeak and gibber in the London streets' and 'Willing to praise and yet afraid to like' are as good verses, metrically considered, and as intelligible in their isolation, as Shakspeare's and Pope's; but we happen to know that Shakspeare wrote 'Roman,' not 'London'; and Pope, 'wound' and 'strike,' not 'praise' and 'like.' Without the originals we could never have restored the parodies, or even have known that they were parodies; but the presence of obvious verses in the midst of prose would have assured us that we were dealing with poetical quotations or adaptations. So in a passage in Suetonius (*Tib.* 45) we obviously have a poetical gnome somewhat transformed; three different ways of restoring it are given in Professor Lane's article (p. 18). Similarly, in the following 'hidden verses' from Livy, the restorations proposed are far from certain. It may be enough in this article to have shown that Livy was in the habit of quoting or adapting from poetical sources. Often the poetry is of no very high kind; frequently it is of the familiar gnomic sort.

Thus, in the famous scene where Lucretia's husband and his friends listen to her sad story and then for a moment try to comfort her, Livy writes (1, 58, 9): *consolantur aegram animi avertendo noxam ab coacta in auctorem delicti: mentem peccare, non corpus, et*

*unde consilium afuerit, culpam abesse.* Turn this commonplace into the direct discourse, omit *et*, and we have :

**Méns peccat non córpus : unde consílium afuerit, cúlpa abest,**

a septenarius which, in its free use of the spondee and the suppression of the last vowel of *unde*, suggests quotation from some early drama. For the continuation of fut. perf. and present, cf. *Plaut. Rud.* 168, *Poen.* 671. Or we might read *cónsilium afuit*. The sentiment is worthy of an imitator of Euripides. It appears again in *Publ. Syr.* 640: *Volúntas impudícum non corpús facit*; and in *Sen. Phaedr.* 743: *Mens ímpudicam fácere, non casús solet*. But the lack of a diaeresis in either of the accustomed places, and the resolved thesis occurring at the *end* of the word *consilium* may point to a less formal source than the drama. The word and verse accent coincide throughout except in *peccat* and *abest*. Perhaps we should restore thus :

**Méns non corpus péccat : unde cónsilium aberit cúlpa abest.**

The Tarquins, when they took refuge with Lars Porsenna (2, 9, 2), *monebant etiam ne orientem morem pellendi reges inultum sineret; satis libertatem ipsam habere dulcedinis*. That is, they quoted the gnome,

**Satís libertas ípsa habet dulcédinis.**

The next example requires no change from the indirect to the direct discourse. It occurs in the speech of Astymedes (45, 23, 18): *superbiam, verborum praesertim, iracundi oderunt, prudentes inrident*. Omitting *verborum praesertim* as a mere application of the gnome to the matter in hand, we have the iambic septenarius,

**Supérbiam iracúndi oderunt prudéntes inrident.**

Another verse which requires no change, although it lacks a syllable, is a trochaic septenarius, occurring in 24, 21, 3: *deinde libertatis restitutae dulce auditu nomen crebro usurpatum*. That is,

**Líbertatis réstitutae dúlce auditu nómen [est].**

Sometimes it is necessary to change the order of Livy's words in order to restore the verse. For example, in 44, 40, 3: *neutro imperatorum volente, fortuna, quae plus consiliis humanis pollet, contraxit*

certamen. Here the cod. Vindobonensis has *consilis*; editions read *consiliis*. Restore thus :

Fortúna plus humánis pollet cónsilis,  
or  
Fortúna pollet plús humanis cónsilis.

For similar gnomes, see Otto, *Sprichwörter*, p. 143.

Such are the different kinds of hidden verses found in Livy. The remaining examples may be divided conveniently into two classes: I, those which require a change from indirect to direct discourse; II, those which require no such change.

### I.

1, 50, 9. ne id quidem ab Turno tulisse tacitum ferunt; dixisse enim nullum breviorē esse cognitionem quam inter patrem et filium, paucisque transigi verbis posse: *ni pareat patri, habiturum infortunium esse*. The Plautine and Terentian word *infortunium* is not elsewhere found in classical prose. Restore as a septenarius:

Filius patrí ni paret habébit infortúnium  
or, from a play,  
Patrí ni paret habébit infortúnium.

2, 12, 13. en tibi, inquit, ut sentias quam *vile corpus sit iis qui magnam gloriam vident*.

Víle corpus ést iis qui mágnam gloriám vident.

4, 2, 1. *domi plus belli concitari quam foris*.

Domí plus belli cóncitantur quá́m foris.

22, 39, 19. *veritatem laborare nimis saepe aiunt, extinguí numquam*. Cf. Publ. Syr. 63 and Otto, p. 367, and restore thus :

Verúm quod est labórat, numquam extínguitur,  
or as a quotation from a play,

[Nam] Véritas labórat, numquam extínguitur.

34, 37, 4. *fortis fortunam adiuvere* aiebant. This proverb was so common (cf. 8, 29, 5, and in Otto, p. 144) that perhaps Livy did not think of Terence's (*Ph.* 203)

*fórtis fortuna ádiuvat.*

39, 25, 13. ut *equum tenacem, non parentem frenis asperioribus*, castigandum esse. The rare occurrence of *tenax* in prose before Livy suggests a poetic source. Restore thus:

*Equús tenax, non párens frenis ásperis.*

39, 26, 9. elatus deinde ira adiecit *nondum omnium dierum solem occidis*. Restore thus:

*Nondum ómnium díerum sol nunc óccidit.*

For the saying, compare Theocr. 1, 102, ἤδη γὰρ φράσδῃ πάνθ' ἄλιον ἄμμι δεδύκειν, and Diod. 29, 19, οὐκ εἰδότες ὅτι οὐπω πᾶς αὐτοῖς ὁ ἥλιος δέδυκε. But Livy is clearly citing a poetical form of it.

## II.

3, 47, 4. comitatus muliebris *plus tacito fletu quam ulla vox movebat*.

*Plus tácito fletu múlier quam ulla vóx movet.*

5, 6, 3. obsecro vos: *venandi studium ac voluptas* homines per nives ac pruinas *in montes silvasque rapit*; belli necessitatibus eam patientiam, etc. Here there seem to be fragments of hexameters:

— ∪ ∪ | — ∪ ∪ | venandi studium atque voluptas  
in montes silvasque rapit ∪ ∪ | — ∪ ∪ | — —

22, 22, 14. volt sibi quisque credi, et *habita fides ipsam plerumque obligat fidem*.

*Fidé*s ipsam *habita plérumque obligát fidem*.

37, 54, 6. ut nos liberi etiam aliorum libertatis causam agamus, *reges serva omnia* et subiecta *imperio suo esse velint*. The adjectival *serva* suggests a poetic source. Restore thus:

*Regés serva omnia ésse imperio suó volunt.*



39, 37, 15. *parum est victis quod victoribus satis est.*

**Parum ést victis quod ést satis victóribus.**

44, 4, 8. nec aliud restabat quam audacter commissum pertinaci  
*audacia*, quae *prudens interdum in exitu est*, corrigere.

**Prudéns interdum in éxitu est audácia.**

#### APPENDIX.

Here may be mentioned a hidden verse in Suetonius not noted by Professor Lane. From *Claud.* 15, de quodam etiam negotio ita ex tabella pronuntiasse creditur, *secundum eos se sentire, qui vera proposuissent*, it is obvious that the Emperor rendered his verdict in an iambic septenarius :

**Secúndum eos ego séntio qui véra proposuérunť.**

## THE NONIUS GLOSSES.

BY J. H. ONIONS.

*With a Prefatory Note by W. M. Lindsay.*

THERE is a group of MSS. of Nonius Marcellus *de Compendiosa Doctrina*, containing a large number of marginal glosses,<sup>1</sup> or rather marginal indications of the specially noteworthy lemmas. These MSS. are :

*H* (Harleianus) saec. ix-x, British Museum (Harl. 2719). (The glosses are added by a different hand from the hand of the text.)

*V* (Gudianus) saec. x, Wolfenbüttel (Gud. 96).

*P* (Parisinus) saec. x, Paris (Bibl. Nat., lat. 7667) (omits Bk. ii, p. 140, M 33, to Bk. iii, fin., and omits these glosses in Bks. v-xx).

*E* (Escorialensis) saec. x, Escorial (M iii, 14) (omits these glosses in Bk. ii from p. 145 to the end).

In the first there is another collection of glosses in the proper sense of the term, glosses which are not found elsewhere. These are written in a different hand, and contain some Breton and Old French words. (See *Zeitschrift für keltische Philologie*, i, 25; *Arch. Lat. Lexikogr.*, ix, 598.) This second batch of glosses or scholia in *H*, which have clearly been added subsequently to the first, is ignored in the following list. It aims at giving only those of the archetype, of what Mr. Onions in his posthumous edition of Nonius i-iii (Oxford, Clar. Press, 1895) calls the 'second group' of Nonius MSS.

The list is printed from the materials left by Mr. Onions for that edition. I have added the readings of *E*, which have been supplied by Mr. A. S. Hunt of Queen's College, Oxford, who kindly examined the Escorial MS. at my request. I have also revised the

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<sup>1</sup> There are none in Book III, a book dealing with the gender, not the meaning, of nouns.

readings of *H*, and, in part, of *P*. (For the marginal glosses of *P* cf. Meylan *Nonius Marcellus*, Paris, 1886.) The relation of the Nonius Glossaries<sup>1</sup> to these marginal glosses in this group of Nonius MSS., and also to the 'Extract' MSS. of Nonius (Onions, pref. p. ix), may be seen from this specimen of the trio, taken from the beginning of Book II :—

(1) Nonius Glossary (MS. Lugd. 67 F):—

Aput iuxta      Abstenens subrius      Adipatum pinguae      Ad-  
mare oblegari inherere ab amo trahere      Aquilex aquam colligens  
Adstipolari adsentire      Addicti obnoxii deuoti      quid sit equimentum  
quid eriificum sit      Abludas furfures      Adulterione per adultero  
Anticipare quasi ante capere      Aurigatur moderatur regit      Anci-  
tectari componere      Adat dicat      Amatio amor      Adesum  
consumptum      Adtendere cogitare      Adcommodat adiungit  
Autumnitas per autumnno      Auttunnum genere neutro      Ari-  
tudinem pro ariditate      Aboriatur per auortet      Adulscenciariis  
pro luxoriariis

(2) Nonius marginal Glosses :—

Abstemius sobrius      Adamare obligare inhererere ab hamo  
tractum      Aquilex aquam colligens      Architectari componere  
Amatio amor      Aboriatur pro auortet      Adulescentiariis pro  
luxuriariis

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<sup>1</sup> The best-preserved Nonius Glossary seems to be that published by Professor Goetz in vol. V, pp. 637 sqq. of his *Corpus Glossariorum Latinorum*. It is contained in a Leyden MS. (67F) of the eighth or ninth century (*ibid.* V, praef. p. xxxv, IV, praef. p. xix). Through the courtesy of the Leyden Librarian I was able to inspect at leisure in the Bodleian Library both this MS. and another (67E) of the ninth century. The latter contains on foll. 61 v. sqq., "Glossae Noni cum Ciceronis." These, however, seem to be taken from the *Synonyma Ciceronis* and to have no connexion with Nonius. The erroneous mention of Nonius in the title is probably due to the *Synonyma Ciceronis* having followed Excerpts from Nonius in the MS. used by the compiler, just as in the Oxford 'Extract' MS. (O) the *Synonyma Ciceronis* follow, though not immediately (fol. 54 v.), the text of the Nonius extracts. Possibly it should be referred to a confused transcription of some title like 'expl. glossae noni. Incip. synonyma ciceronis.'

On the Munich Nonius Glossaries, which do not add anything to the Leyden Glossary published by Goetz, see *C. G. L. V.*, praef. p. xxxv.

(3) Oxford 'Extract' MS. (O): —

Apud iuxta. Sisenna historiographus libro IV dum pristinum uinum apud ignem per sudorem corpore exhausserunt. Apisci inuenire. Abstemius est immo scit quo rete leporem teneat lupum non teneri. apelius in se fuisti quondam athenis paucius atque abstemius in libro ludricorum. Adipatum ueteres honeste pro pingui et succulento et opimo posuerunt. Adamare cicero academico lib. II qui enim serius honores adamauerunt uix admittuntur ad eos nec satis commendati multitudini possunt esse, etc., etc.

From the similarity between the Glossary and the marginal Glosses (e.g. *adulescentiaris: luxuriaris*), it appears that both have come from the same source. This source shared the errors of our MSS. (e.g. *pietatem* 51, *tibicidas* 88, *coniecturarium* 91, the transposition of the passage from Book IV, etc.), though in p. 30, s.v. *dirum*, it seems to have had the true reading *deorum ira missum*, where our MSS. show *deorum inmissum* (*imm-*). It was probably a text of Nonius edited by some learned abbot of the Carolingian time (see *Philologus* 1896, p. 164). The marginal Glosses have some interest for us, partly from the glimpse that they give us of mediaeval monastic learning, partly from the light they throw on the construction of mediaeval Glossaries, those forerunners of our Latin Dictionaries. But their chief claim to publication is that they must be reckoned among the authorities, at least the subordinate authorities, for the text of Nonius.

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## TEXT OF THE MARGINAL GLOSSES.

(The variants, *e* for *ae*, and *ae* for *e*, are not noticed.)

**Book I (pp. 1-10 Me.).** — Senium a senectute tedio odio cura cogitatione mala unde et uulgo mutata littera sonium dictum exempla ubi uel quomodo lectum sit. Senectutem malam aetatem dictam et exempla quibus lectum sit. Bonam aetatem adulescentiam et ad hoc exempla. Velitatio concertatio et ubi legatur.

(For the glosses on the passage inserted from Book IV, see below, ad. pp. 406-7.)

Hostimentum aequamentum unde et hostes dicti quod se ad certamen pares facerent uel aequarent. Capulum dici quicquid intra se capiat. Cinaedi saltatores uel pantomimi dicti *απο του κεινεν σωμα* (sic) quod corpore mouerentur (om. dicti V). Tenus laqueus dictus quod teneat uel quod intendatur. Frigere uel frigore uel calore cum sono siccatum exilire. Deflaccare (Di-P) terere quasi defloccare. Depexum dilaceratum. Sartores et a serendo dicti (om. E). Nauteam a nautae aquam fetidam sentinae (a sent. H). Caperrare frontem rugare a capris dictum qui (qui corr. quae H) rugosae frontis sunt. Dispennere spandere (expandere V, est spandere E). Bardum ingenio tardum. Ab herba torta torum a toro torale. Luracones auidi (Lurcones VE: audi P).

(pp. 11-20). — Concenturiare colligere (Centuriare H). Fini- tores agrimensores. Passum siccum. Suppilare compilare (comp. VE) inuolare. Austra (Haustra H) rotarum modii (om. P). Veterina a uehendo animalia dicta (aduehendo H: om. dicta P). Creperum dubium unde decrepiti senes. Auernus quod auis non ferat a greco ornea enim auis dicunt. Vitulantes laetantes quasi in uita laetantes. Extorris extra proprium torum (propriam ter- ram V). Enodat exponit absoluit. Grummus terrae congestus (Grumus H). Torrus (Torrus VP) lignum ardens hic torre armatus obusto (amatus V). Expectorare de consilio deicere perturbare. Extispices exta spicientes. Lactare fallere decipere. Succusare concutere (Succussare EP<sup>2</sup>: contere P). Strena pro strenua. Blandimentum a canibus tractum ut adulatio dicatur. Manducones et manduci a mandendo qui (quod E) plus manducent. Cradarius

magno gradu et sine cōcussione gradiens. Exdorsuare dorso pellem demere. Delirare a recto decidere (decedere E). Rumen a ruminando (R. dicitur a r. E). Rudus a rudere a ruina a ruendo. Nebulones et tenebriones fallaces quod uerum tegant. Vaftrum ualde afrum (om. E). Clepere furari a graeco detortum clepse. Circus (Cy- P) ambitus circuitus a quo et circulus dictus (et arculus H<sup>1</sup> V). Cernuus qui terram cernat (om. P).

(pp. 21-30). — Quiritare clamare quasi quirites uocare. Caries uetustas putredo (om. P). Virosae uiros appetentes. (adp. E) (om. P). Capronae comae a capite pronae. Cerebrosi insani iracundi quasi cerebri moti. Gliscit ignescit. Postomis equi repagulum a graeco ἀπο τοῦ στοματος. Tricosi morosi. Saga conciliatrix. Lapit durefacit. Petulcus a petendo. Procacitas a precando unde et proci petitores uxorū. Consules a consulendo praetores (praetotores H) a praeuendo quasi praeitores (om. P). Fides dicta quod dictum fiat. Seditio a dissensione dicta. Vatrax et uatricosus tortis pedibus araneae uocabulo quae (quod V) graece uotrax dicitur. Catax coxo quod quasi gressu cadat (gressus P). Silones supercilio hirsuti (hyrsuti V). Bronci ore et dentilus prominentibus. Lingulacae uerbosi quasi linguae latae. Exterminari quasi praeter terminos minari (om. quasi V). Putus a putando (om. PV). Putus purgatus (om. EP), (Putus purgatus a putando V). Coagulum a colligendo quod ibi omne quod accipitur cogatur. Mulierosi mulieris petentes. Flagriones serui a flagris (fragris H.) dicti. Merenda meridianus cibus a meridie dicta. Subligaclum quod subtus ligetur (subter P). Mediocritas a mediando dicta quod nec humilis sit nec efferatur (effir- P). Dirum quasi deorum ira missum (inmissum V).

(pp. 31-40). — Irritare (Inr- P) quasi iram euocare. Ablegare a loco alienare unde et legati (om. et legati P) et legatio dicta. Monumentum quod mentem posteritatis admoneat. Riuales a riuīs dicti qui in unum confluant. Gestire laetari a gestu dictum. Propinare de greco tractum potandum dare. Insulsum sine sapore quasi non salsum (om. quasi non salsum E). Ignauum torpidum quasi non gnauum. Calamitas quod calamos atterat calamitosi (-tos P) attriti (atr- P) miseri. Interpolare intermittere (immittere E; de P non constat). Diuaricari (Divari V) distendi

stendi (om. E). Prestringere (Prae- E) non diu stringere. Aequatus morbus regius ab arcu dictus quod uirides faciat (urides facita P). Supplantare a planta deicere (Supl. V). Emungi purgari unde plerumque pro damno ponitur. Adglomerare (Agl. P) in globum colligere. Depilati inminuti a pilo dictum. Pensum exaequatio (exaequatum V, ex ea quatio P). Maltas, molles. Monogrammi tenues macilenti (-tes E) (Monag- P, Monogrami E). Impertire (Inp. V) est quasi partire. Scripturarios scribas ab scribendo (quasi scribas H: a scr. H<sup>1</sup> V). Versipelles mutabiles. Capitat (-tal E) quod caput petat. Clam quasi clause occulte. Idiota ignarus *απο του ΔΙΝ* (om. E). Incoxare in coxam sedere (om. E). Condepsere conmiscere (comm. P) (om. E). Vituperare uitio dare. Pilare pilos demere ut plumare. Populare populi amorem conciliare (concibare P). Rabere a rabie (om. P). Supersedere abstinere (abstinentur P). Verminari frequenter moueri a uermibus (uerminibus E). Cossim quasi coxim. Infabre fede ut adfabre (affabre V) pulchre (om. pulchre H) (Infabre faede [foelle P] cet. om. EP).

(pp. 41-50).—Sticmatias (Stinc. P) punctos in notis. Reserare aperire quasi seram tollere (tollere P). Abundare abunde dare (om. abunde dare E). Tergiuersari (Tergiuersare E) fallere quasi tergum uertere (om. fallere . . . uertere E). Prudentia a prouidendo (om. a prou. E). Adpendix (App. VE) quod alii adiungitur quasi ex alio pendens (om. quasi . . . pendens E). Obcecare semina coperire (coop. VE) quod agricolae occare dicunt (agrecolae H<sup>1</sup> P: ocare P). Coagmenta (Coac. P) coniunctiones a coegendo (cogendo P) (om. coni. a coeg. E). Verniliter adulatorie. Pecuniosus a pecore a pecunia locupletes a locis (a liocis a pecore et a possessionibus P). Vernas (Varn. H) domi natos (donatos P) quasi uere natos aut prae (pro EP) aetate laetos (latos P). Concinnare componere (conp. P). Paupertas parua ubertas nulla ubertas. Pandere aperire quod nunquam (numq. P) fanum confugientibus clauderetur. Pandere quasi panem dare. Percontari diligenter inquirere a piscatoribus qui contis maris saxa scrutantur. Cerriti et laruati qui aut cerere (cerre P) aut larua incursentur. Calcitriones a calcitrando (Caltrones H<sup>1</sup> P). Votitum deuotum religiosum. Grocire (Croccire V, Groccire E, Grecure P) uocem corui

nominari (-re E). Subleuit illudit (inl- EP) ab inlinientibus (inliniametibus V, inlinimetibus P) tractum. Vestes corporum tegumen (tegimen VE) barba. Syrus a tractu scopas. Euirare uires amittere. Ludibria leuia pro leuitate peritura. Febris a feruore. Vulpinari fraudes (-dem E) et dolos facere. Sufflatus inflatus erectus. Prodius interius. Granaria orrea (horrea VE) a granis seminum (-na H) dicta. Torcula quod intortum laticem (lati esse P) exprimat. Silicernium quod silicem cernat. Suffundatum subiectum. Trossuli equites Romani dicti. Proboscis (-sus P) quod inde pascatur a greco qui boscen pascere dicunt. Cetari piscatores dicta (dicti EP) a cetis. Dierecti (Dir. E) in crucem fixi. Fures a furuo dicti quod per obscuritatem rapiant (om. P). Eurus quasi Eous quod ab oriente flat (om. P). Auster notos graece dictus humectus ita enim humectum (um- E) dicunt (om. P).

(pp. 51-60). — Quare pietas dicatur quod penitus animo recondita sit. Infestus quasi festinus ad pergendum. Maturare competenter facere a maturitate. Lues a rebus soluendis morbus dictus grece enim *ΛΥΧ* (*ΛΙΧΕ* V) soluere dicitur. Humanitatem (-te V) a cultu hominis dictam. Ador frumentum ab orando dictum. A factura facies ab aspiciendo species a fingendo figura. Vestibula aut a uesta aut a primi ingressus uestigia. Bidentes quasi biennes quod binae (*bimae* P) immolentur. Iumentum a iungendo alii a iuuando (*iugando* V). Culina a colendo coquina (*quoquina* V) dictum (-ta EP). Modestum a modico uocatum. Sarcinatrices non a sarciendo (*saruendo* P) sed a sarcina dictae (dicta H). Petauristae a graeco *apotu* (om. *potu* P) *petusae* saltatores dicti a saltibus uel celeritate (*celeritatibus* H). Curia a cura dicta. Legiones quod legerentur dictae. Assae nutrices dictae quod assint infantibus. Enixae feminae a nitendo dictae aut a conligatione (coll. H). Congenulare genu cadere. Testudines a tecmine dictae (om. P). Insinuari (quasi *insinuari* P) quasi in sinum accipi. Adolere augere crescere. Accensi deputati ab acciendo dicti. Unde nefarii dicti indigni farre sacro. Propitium nimis (nominis H) pium. Inpancrare inuadere. Cinnus (*Cinus* P) permixtio plurima unde et concinnatio compositio (compositio om. V) ex plurimis (ex multis E) factionibus dicitur.



**Enucleate** purgate a nucleis qui expurgantur uel nucibus tractum. **Ineptus** non aptus. **Deuersoria** a deuertendo dicta.

(pp. 61-68). — **Sanniones** stulti subsannatione et irrisione (risione V) digni. **Heredioli** duo iugera arantes. **Legumina** dicta quod legantur non secentur. **Porca** quod frumentum porrigat (prorigat P). **Occare** quasi obcecere coperire (cooperire VE) semina. **Poma** quod potu indigeant (-gent E) id est humore maiore (-ra P). **Fraccescere** fracmen (fragmen EP) fieri imminui. **Calones** palorum siue lignorum portitores. **Confluges** a confluendo. **Consedo** a considendo (consed. EP). **Conticinium** prima pars noctis a conticescendo (contiscescendo V). **A libro** delibratum decorticaturn. **Exterebrare** penetrare perquirere. **Luculentum** manifestum a luce. **Quare ioci** dicti. **Fulguratores** (Fulgor. V) a fulmine extispices ab extis aruspices ab aris. **Panis** a pastu dictus. **Mustulentum** (Muslentum H) a musto ut uinulentum feculentum. **Profluuium** a fluendo proluuius a libidine lucus ueneris libentina. **Pedato** iteratio a pede. **Praeclauium** ante uestis clauum. **Propages** series a propagando. **Praegreditur** anteuenit quasi prius graditur. **Praeuus** antecedens quod praeceat (praeceat P) uia. **Digladari** dissentire dictum a gladiis. **Meniana** a menenio (menio H, moenio V) inuentore dicta. **Natrices** a natando. **Exultare** a saltu. **Excordes** concordesue (-que V) a corde. **Manum clarum** unde et manes dicti. **Fodicare** a fodiendo. **Politiones** a cultus (-tu E) expolitione. **Praeficae** quod alieno funeri praeficiantur ad flendum conducantur. **Parectato** quasi aetate iactato. **Proletarii** a prole. **Prosapies** a proserendo.

**Book II** (pp. 68-78). — **Abstemi**us sobrius. **Adamare** obligare inherere (inh. om. V) ab hamo (amo E) tractum (om. P). **Aquilex** aquam colligens. **Architectari** componere (om. P). **Amatio** amor (om. P). **Aborietur** pro auortet (abortet V) (om. P). **Adulescentiarius** (-oris H) pro luxuriaris (om. P). **Atri** dies nefasti posterii. **Aera** numeri (mulieri E) nota. **Apetones** (App. V) adpetentes (app. VE). **Adulescenturire** nugari (om. P). **Arduum** pro larido (arido VE). **Aeternare** aeternum facere. **Absente** nobis pro absentibus. **Antiquari** deleri. **Abusa** nimis usa. **Assa** uoce sola uoce. **Arci** nominatiuus. **Bulga** follis. **A**

bulga bulba dicta quasi follis. Baculum (Baci. E) baculum.  
Bacchari a furore et a loco dici. Blaterare (Blatterare V) fallere  
uane loqui.

(pp. 79-88). — Balbutire (-tt- E) lingua haerere (om. P). Buas  
potionem pappas (papas V) manducare (om. P). Colluio liquor  
sordidus. Cetram (Cetra VP) obstaculum scutum. Condoce-  
facere assuescere (om. P). Conscribellau conscripsi (om. P).  
Connictilis (Comm. VE) compositi (om. P). Caries putredo  
(om. P). Chortes (Cortes V) areolae (om. P). Copi copioso  
(om. P). Conlutulet (Collutulet HV) dedecoret. Cuppedia  
(Cupe. EP) mulierositas peruicacia ligurritio uinulentia. Casteria  
repositio remorum. Coquinatum a quoquendi. Citrus citreus.  
Cecutiunt lippiunt (om. EP). Copiatur copiis utitur (om. P).  
Clipeat (-piat P) coperit (cooperet V, cooperitur E). Galeare  
operire (om. E). Conuassare (-asa- H) diripere colligere (om. E).  
Cluet nominatur profertur. Tibicidas tibicinas. Contenturum  
contentum. Commentum commonitum. Contemnificum con-  
temptorem (cum contemptorem P). Cordi est curae est.

(pp. 89-98). — Congenuclare flecti genibus (om. P). Celebrescat  
celebris fiat (om. P). Certessant certa fiant (om. P). Celebre  
citum (om. P). Concaluit incaluit. Collabella adiunge (-gere E)  
labra. Cymbalissare cymbala quater. Concinnare hic dissipare  
alibi componere (Conansiare P). Catullire libidinari. Cadu-  
citer praecipitanter a cadendo (cedendo P). Coniecturarium a  
coniectura suspicacem. Quadrifariam pro quadripartito. Con-  
trahi tristem uel sollicitum esse. Cuiatis (Cuitis P, Cuatis H)  
pro cuius. Cibarium indignum. Caulem uitis palmitem.  
Cinefactum in cinerem (-re E) uersum tepens. Conditaneum con-  
ditum. Cirros capitis crinem. Catellos paruulos. Deartuare  
artus incidere (om. H). Dispuluerare in puluerem redigere.  
Domutionem domo itionem. Dissignare (Disig. V<sup>2</sup>) peccare.  
Deblaterare (Deblatterare V) male loqui. Deletile (Dilitile P)  
quod deleat (delectat P). Datatim uicissim dare. Diuidia  
odiosa. Deletio perniciēs. Difflare dissipare. Deamare  
nimis amare. Demagis ualde magis.

(pp. 99-108). — Delegare dispartire. Harpages (Arpage V,  
Arpagae corr. Harpagae E, Harpage P) forcipes. Desubulare

**pertundere.** **Dormitio** quies. **Diurnare** cotidie uidere. **Diritas** (Dur. H) saeuitia. **Dirissimum** (-inum P) seuerum. **Dicteria** quasi dicta non seria. **Diloricare** scindere. **Diuidae** dissensiones. **Euirescat** pallescat. **Euallare** eicere. **Excantare** excludere subripere (supr. H, surr. E). **Extundere** inuenire perficere. **Exculpere** extorquere. **E regione de aduerso.** **Egurgitem exauriam** (exaur. P). **Expapillato** nudato. **Extrarium alienum.** **Excandescencia** iracundia feruentia. **Emungere** per fallaciam tollere circumscribere. **Effutire** (Effutire EV) uana dicere. **Eleuit perleniit** polluit. **Eleuiem** (Eleuem V) purgationem. **Efflictum** (effectum P) nimie (nimis E). **Eluuio** pestilens. **Exiurare** ualde iurare. **Exornare** perornare. **Equilam** equam. **Esurigo** fames. **Elucificare** lucidare. **Educare** dulcius facere. **Exequiantur** (Exequantur V, Exequiantur P) exequias agunt (aguntur P). **Ergo propter.** **Exinanita** uacuata. **Exanclare** perpeti. **Eugium** media pars. **Exoticum** (-ca V) peregrinum (-na V). **Ebrulare** ebrium facere. **Exterminauit** finibus suis euertit. **Excissatum** scissum. **Efippium** (-ipilep) tegumen equinum.

(pp. 109-118). — **Fortunare** ditare. **Fulguriuit** fulminauit. **Fabitorem** fautorem (factorem P, fantorem E). **Folliculum** corpus. **Fallaciloquentiae** falsa dicta. **Fabellae** fabulae. **Foramina** cauernae. **Flexanima** flexa. **Februare** purgare pure facere. **Granditatem** maiorem aetatem. **Gravidonosos** (-din- H) a morbo. **Grandiloqui** eloquentes (om. P). **A geminis** geminitudinem. **Gnaritas** scientia. **Gallulare** pubescere. **Garrire** inepte loqui. **Genium** (Gnium P) parsimoniam. **Gluma** (-mam H) follis tritici. **Gerdius** textor. **Germanus** a germanitate. **Generosus** ampli generis. **Gratiosus** magnae gratiae.

(pp. 119-128). — **Gallare** baccare (bacchare V) (om. P). **Glubere** (Gubere V) dstringere. **Habentia** ab habendo. **Hilaresco** (-isco EP, Hislaresco H) hilaris fio. **Hostire** comprimere hostire offendere H (Hostire offendere om. cett. H). **Hilariter** iucunde (om. P). **Hilla** (Illa E) intestina unde (unde unde H) bohilla dicta. **Incuruiscere** incuruare. **Infinitatem** ab infinito. **Infractionem** torporem. **Iuglandes** nuceas glandes. **Ingeneraretur** nasceretur. **Inuncare** unco tenere. **Inibi** sic mox (om. E). **Incilare** incre-

pare inprobare (imp. HE). Infestum mare infestare mare. Inconsulti qui consultationem non merentur. Illuuiēs (-io E) sordes. Infelicitent infelicem faciunt (faciant E). Iniquat iniquus fit (sit E). Indolentia (-am H) sine dolore. Iudicatum ad iudicium ducit. Inpedio (Imp. HE) inpendio (imp. HE). Indipiscere adipisci.

(pp. 129-138). — Incrustatum ornatum crustis copertum (coop. VE). Inaudita (-tam E) auditu carentia. Infestum quod magis infestetur. Inlatebrare (Ill. E) latere a latebra. Inpuno (Imp. V) inpune (imp. V) (om. H). Inmissum (Immissum HV) prominens. Inhisim (Inch. V, Inc. E) quasi (quas H) simul. Infitiatores falsi criminatores. Insignite designate clare euidenter. Inuitius ab inuito (om. P). Inextinguibilis magna quae extingui non possit (om. P). Laxitas laxitudo (om. EP). Letiscere letificare (om. P). Laetauisti laetos fecisti (om. P). Laetarem laetum facerem (om. P). Letiscant laeti fiant (Laetiscant letificant E) (om. P). Lutescit lutea fit (om. P). Libellionem a libello ut tabellionem a tabulis (om. P). Ligurrire degustare adligurrire uorare (uocare V) (om. P). Latrocinari militari latrocinatus militans (om. P). Latrones milites (om. P). Lusciosi et moeopes (meopes E) minus uidentes (om. P). Multesima multa (om. EP). Matriscam (-escam E) matri (-is V) similis. - Mobilitata mota. Myctilis (Mictilis VP) pauper apparatus. Madore infusione. Mercatis commerciis. Maceries maceratio. Manubiae manus exubiae. Mordicus a mordendo.

(pp. 139-148). — Oculsero (Occ. E) occuluerō (om. V). Frigidinem frigus (om. PV). A morsu morsicatum (om. E). Mordicibus morsicicus (sic). Meander multiplex pictura a meando (mendo P) inreuocabiliter modo labyrinthi (-ti P). Mulierauit effeminauit. Maceries parietes. Modiperatores moderata imperantes. Magniloquentia eloquentia. Male audiam maledicta feram. Multitudo pro frequentia. Mulierositas mulierum nimia cupiditas. Mediastrios non solum balneatores sed et curatores legi. Nitidant alben. Numellae illigationes. Potili potibili (-tab- E). Nidulantur nidum faciunt. Nepa scorpius.

(Here the marginal glosses in *E* cease. They are resumed in Book IV.)

Obsceuaui sceuum fecit. Oblitterare (Oblittere H) in obliuionem

ducere. Obsorduit sordidata est. Obstringillare (Obstigillare H) obstare. Obuarare deprauare. Oculitus oculate nimie. Ossiculatim per ossa. Oliuitatem (Obl. H) oleae nimietatem. Orbitum ab orbe dictum. Opuliscere (Opulisscere V) ditescere ab opibus tractum (dictum V).

(pp. 149-158). — Octingentum octingenta. Panus panucla. Perperos peruersos. Ducibilitate facilitate. Populatim populariter. Praemiatores (Proemiatores H) praedones. Populati uastantes (uatantes H) nugalia. (?) Lateloquentibus eloquentibus (om. H). Perpetuitassent perpetuam fecissent. Precisum omasum. Pasceolus alutacius sacculus. Perplexabile (Pexabile V) perplexum. Pipulo uerbere. Picos grypas. Permities pernicies. Peruitere perire. Prouidere promouere. Puellascere reuirdiscere. Populatim a populi multitudine. Praesente (Presente H) coram. Properiter celeriter. Praefractum (Prefractum H) durum infractum. Proletarii plebei milites. Prospica despica intenta contempla. Propitiabilis clemens. Adolabilis sine dolore. Pueritia innocentia. Praelumbare lumbos frangere. Potus a bibendo. Pauciens (-cies V) raro. Pollictores (Pollinctores V) funeratores. Prosferari prosperari.

(pp. 159-168). — Putret putridum est. Protollere differre (differe H). Priua singula priuata. Prodigitas a prodigendo. Porcet (Procet H) prohibet. Prolixitudinem a prolixo. Perfica perface. Profligatum perfectum. Patritum patrium. Percedere ut decedere. Putidum putens non putre. Animam aebeti corpori pro sale dari Ciceronem dixisse. Percussionem excursum (Percurs. H). Praefestinatum festine. Proicere effundere. Petulans quod prior petat. Paupertina paupera. Plumario a plumando. Purpurascit purpureum fit. Perpendiculi a perpendendo. Paeminosum fetidum a pedore. Palange (Plance V) fustes. Rutunde composite. Rurant in rure agunt. Resupinas reuocas. Riscus repositorium. Reciproca recipe. Repedare pede iterare reuerti. Redostit redit. Repuerascere in puerum redire. Rhetorissat retorice loquitur. Ramites pulmones. Ruminare dictum (om. d. H) reuoluere. Rumiferare rumoribus uacare. Redurare aperire. Reuocare iterum uocare. Rapinatores raptore. Reda uehiculum. Recentiorum nouorum.

Reiculas oues debiles. Saltuatim bellicatim. Scapum diuidum.  
Scabre sordide putide. Strigosus morbus a constrictione.

(pp. 169-178). — Sublabrare labris sumere. Sempiterne semper.  
Succidiam successionem. Succidiam laridum. Signatam  
integram. Sugillare (Sugg. V) claudere (clud. V). Scalpurrire  
scalpere. Sententia a sentiendo. Sodales socii. Speratus  
sponsus. Screare expuere. Serescit siccatur. Supplasionem  
percussionem. Sarcinatorem sutorem. Scenatilis scenaticus  
pro scenico. Salebrae a saltu dictae. Deuidere bene uidere.  
Scurrile ridiculum. Sportas aut ab spartu (sportu H) quasi  
sparteas aut ab asportanda (sportanda H). Sciuntur cognita sunt.  
Testatim minutim. Tudiculare commouere.

(pp. 179-189). — Tuburcinari raptim manducare. Tabificabile  
(Tibificabile H) tabificum. Tonescit sonat. Tyronem  
(Tironem V) ignarum. Trutina a trutinando. Tenerascere  
tenuari. Tricinum tardum intricatum. Tetrica (Tretica V)  
seuera. Tristitiae (Trititiae H) pro tristitia. Torporauit  
torpere fecit. Tunicare uestire. Titionem torrem. Vulgauit  
uulgo praeuit. Verecundum constans. Visceratum per  
uiscera. Vegrandi ualde grandi. Vetustas sapientia. Vas-  
tescant deserantur desolentur. Vilitant uilem faciunt. Vin-  
nulum delectabile. Volentia a uoluntate. Vomica caua.  
Viriatum uiribus pollentem. Vescum minutum. Volup volup-  
tuosum. Virgindemiam a uirgis ut uindemiam. Vulga  
sunuosum. Verrucam locum (-cus V) qui eminet. Vibices  
plagarum laesiones. Vellicatim ut saltuatim. Virescit uiribus  
augetur. Vicatim per uicos. Vultuosum tristem. Venalicii  
uenditores. Versutiloquax uersuta. Uncinatum ab unco  
conexum. Venditationem ostentationem. Viere uincere.  
Undulatum dilatatum purum. Veruecem.

Book IV. — 233 15 spiramentum.

236 14 Nudatum latus haurit apertum.

237 2 dicere aestimare. 25 profundum. 29 maior.

238 21 alloqui.

239 25 quod detur.

240 1 accipite ergo animis audite. 7 pascere rex accipiebat in  
(im E) amplis. 25 fulgere. 31 furere.

- 241 22 elementum.  
 242 1 commonere. 18 confidentia temeritas. 25 pessimam occultam.  
 243 25 depulsi.  
 244 3 acerbum. 29 promptum (-mpt- H).  
 245 5 grandis. 25 calor. 30 clamare.  
 247 22 in maturum (imm. V). 39 incendere.  
 248 6 a pugna. 12 a bono. 18 formare. 28 facere peccare.  
 249 24 occupare detinere. 30 instituire.  
 250 35 recedere. 45 euenerit.  
 252 7 colligere (om. E). 14 celerare. 27 tardare.  
 253 20 perferre.  
 257 10 placare.  
 260 30 collectum.  
 258 10 a collo calliscere firmum esse.  
 263 13 melius exemplum uergili calidumque animis et cursibus acrem.  
 266 1 defluere (om. E). 26 ardet (om. E).  
 267 7 pudicum (om. E). 15 integrum (om. E).  
 268 14 congerere (om. E). 16 pugnare (om. E). 18 coniungere (om. E). 31 defectus (om. E).  
 271 23 uerberare (om. E). quatit infestas contulit (om. quatit infestas H) (om. E).  
 275 3 fidem adhibere (om. E). 11 committere (om. E).  
 28 agnoscere scire (om. E).  
 276 18 damnare malo addicere (om. E).  
 278 5 fractus (om. E).  
 281 16 a dominatione (om. E). 17 propola (om. E).  
 18 dominus a conuiuia (om. E).  
 284 9 differre (om. E). agere (om. E). 31 dirigere in ordinem (differre d. in o. V) (om. E).  
 285 10 fortes perseuerantes (om. E).  
 286 23 summittere (om. E).  
 287 1 indignatus (om. E). 4 dignus iudicatus (om. E).  
 26 docere (om. E).  
 288 35 expulisset (om. E).

- 289 4 perfectum (om. E).      15 tenui imminuta (inm. V) (om. E).  
 35 instituire (om. E).  
 290 23 diuerticula (om. E).  
 292 14 peregi (om. E).      19 perpeti (om. E).      25 exire eici  
 (om. E).  
 293 23 segregare (om. E).      9 liberari exire (om. E).  
 295 5 confirmare (om. E).      13 aptare (om. E).      30 exaspe-  
 ratum (om. E).  
 296 14 egredi (om. E).      32 exponere (om. E).  
 297 10 pariens (om. E).      12 seruiens (om. E).  
 298 20 extrahere (om. E).      28 deicere (om. E).      32 iactare  
 (om. E).  
 299 18 ualde ornare (om. E).  
 300 15 obliuisci (om. E).      32 iniuriam facere (om. E).  
 301 9 debilitare (om. E).      24 petere (om. E).  
 303 6 facere (om. E).      32 a fando constitutum (om. E).  
 304 13 lassari (-e V) (om. E).  
 305 29 dilatari (om. E).      27 potentia diuitia (om. E).  
 306 26 ualidus (om. E).  
 307 16 iratus (om. E).      26 celeritas (om. E).  
 308 4 uenti nimietas (om. E).      11 cum sono exilire (om. E).  
 18 componere (om. E).  
 309 14 fallere (om. E).  
 310 28 alior (om. E).  
 311 12 segnis torpida (om. E).      31 infundere (om. E).  
 312 7 partu uacuum (uacuatum V) (om. E).      17 insigne magis-  
 tratuum (om. E).      21 consulem imperiosum (om. E).      28 effun-  
 dere (om. E).  
 313 12 deductio (om. E).      18 quod sit flagitium quasi flagrans  
 uitium (om. E).      22 constantia (om. E).  
 314 13 amarum uirg. et graue olentia centaurea.  
 315 36 nimis seuire.  
 316 15 sapiens.      17 simul editi.      36 ascensus.      39 a gressu  
 (agressum E).  
 317 4 stabilitas.  
 319 19 auide accipere.  
 320 36 prouocare (Inuitare prouocare E).



- 321 36 proxume (om. E).  
 322 9 iactans. 12 inconsuetus. 31 sensus sapientia quasi  
 inde genitum ingenium.  
 323 5 institutione. 26 sine testificatione (om. E). 34 intruere  
 (om. E).  
 324 10 non purus maculatus. 34 statim quasi ilicet.  
 325 28 non nocens.  
 326 2 ignoscere. 9 augere spatium (om. E). 28 sterni.  
 38 extenditur.  
 328 27 expositor.  
 329 19 accusans.  
 330 17 insultare conuicium facere (om. Insultare E). 25 incen-  
 dere.  
 331 24 lac quod alat. 33 scripta recensere.  
 332 11 colligunt. 27 eligere uirg. praestantes uirtute legit.  
 333 1 providere (peruidere E). 9 ferarum cubilia (om. E).  
 15 loca turpia. 42 deterere.  
 334 34 nec tantum dulcia quantum et liquida. 38 dimiserit  
 (om. H).  
 335 38 prospicere.  
 336 4 locus designatus. 6 limen ingressus et superni et inferioris  
 dici. 21 adiuuare.  
 338 23 interitus (om. V).  
 339 7 magnum. 21 prolixitas aut loci aut spatii. 30 impu-  
 dicitia. 32 nimietas.  
 340 18 conductus. 38 gratiosum.  
 341 12 nomen rei.  
 342 22 paululum. moderatum commodo (-dum H).  
 344 1 sincerum (om. E).  
 345 1 meret mercedem obscenam percipit. 3 unde mercennarii  
 et meretrices dicuntur. 12 a medendo. 31 malum (om. E).  
 346 27 destruxit.  
 347 5 decliue. 20 stupere.  
 348 11 dirigere. 20 dimittere. 35 uerba mittere.  
 349 19 consistere. 22 perdurare.  
 350 4 a monstrando (-dum H). 21 a manibus dictae (manicae  
 a m. d. V). 23 uincula.

- 351 6 commutare. 10 uertere. 13 excogitare discere (dicere E). 18 quasi nominabile.  
 352 16 significatione.  
 354 5 a necessario quod cogat. 7 affinitas quae contemni (contempni V) non possit. 25 exutum (om. E). 30 astu detentus.  
 356 7 locare (lucani H).  
 357 3 turpe. 12 maledica. 29 aduersitas. 35 a futuro.  
 358 3 a praesenti. 8 a praeterito (-tis H).  
 360 3 custodire. 17 legatos. 35 operire.  
 361 14 gracile quasi exesum.  
 362 16 praeferre. 26 demittere.  
 363 2 perturbet.  
 364 1 a pereundo discrimen. 6 experiuntur. 19 uehementius.  
 28 imprimere.  
 365 3 exprimere. 22 resecare. 34 infodere. 36 poenam.  
 38 aestimatio.  
 366 1 praemium. 12 a patiando crux.  
 367 5 tenere. 17 pro te.  
 368 21 perduram. 26 fuscum (om. H).  
 369 15 retiae maculae. 25 aptare (aperta re E).  
 370 9 liquorem. 25 ignoscere. 29 quare passus gressus dicamus. 34 foedus.  
 371 1 uirg. (uirgilius E) oremus pacem. 5 extrorsum ducere.  
 373 11 squalor. 37 claudere.  
 374 22 augere differre.  
 375 28 a portendendo. 32 ubi protinus contra usum legatur.  
 377 27 hucusque.  
 378 2 retes. 13 modice. 54 cultus dei.  
 379 1 qui obseruaretur dies.  
 382 23 disrumpere (om. V). 36 crepare. 38 celatum proferre.  
 383 2 orare. 36 datum iterum accipere.  
 384 12 excipere. 23 reuerti.  
 385 1 fama (om. H).  
 386 14 inficere. 20 alligatum.  
 389 17 coopertum.  
 390 30 liberare.

- 391 38 manere.  
 395 9 a fructu (-ti E).  
 398 32 acutum. quare samiare (samare E) dicatur acuere.  
 400 10 stupefactus. 16 suspicari. 26 mollire.  
 401 2 conficere.  
 403 14 leuiter uulnerare. 17 in alterius locum uenire. 28 in  
 memoriam redit.  
 404 4 findere. 20 consistit moratur. 24 leuauit. 30 guttis  
 (gutis E) minutissimis perfundere.  
 405 11 monstrare (om. H). 20 forti (om. E). 22 plenum.  
 24 enisum (om. E). 28 sublimi superbo.  
 406 1 tamen. 3 mox (om. E). 19 tectum toga.  
 407 4 ostendere afferre (adf. E). 26 tenax parcus.  
 408 16 infestum infestus (om. infestum E).  
 410 28 tabernacula habere. 34 extendere. 39 ire.  
 411 42 corripit.  
 412 18 intellegis.  
 410 7 extrahere.  
 412 27 exerere.  
 414 4 coria. 6 dorsa. 12 scutum. 27 a praesecondo  
 (-set- E). 32 a uolatu auium dictum.  
 415 29 uiuere.  
 416 14 cooperire (coperire V) reuelare aperire leuare V.  
 418 28 uictor compos.  
 419 1 defendere ulcisci. 28 adesse (om. E).  
 420 28 uolutare (-it- E) cogitare V.  
 421 1 cum labore.

**Books V–XVIII.**—The lemmata are regularly repeated, e. g.:

421 12 quod intersit (sit inter E) inter cupidinem et amorem.  
 cupido feminini generis quid sit quid masculini.

I give only a few:—

- 422 3 perire leuius interire sit grauius.  
 430 16 Fulmen et fulgur.  
 437 23 uetustiscere et uetustascere.  
 443 25 iracundus et iratus amator et amans unum temporis (-ri V)  
 est aliud consuetudinis.

444 12 pernicitatem uelocitatem uirg. pernicibus insignem plantis.  
pernix patiens perdurans.

446 19 niti et obniti et enixae.

448 8 Edolare componere.

454 18 Bicipitem diuiduum.

455 2 Beluam et hominem sine sensu dici. Cantare coruos  
cum groccire dicantur.

457 23 Opificem non ex ope sed ex opere dici. Exubias dici  
quicquid exuitur. Diuortia et discidia et diuidua.

464 15 uestigia non solum (solum om. V) pro impressione (inp. V)  
pedum sed pro colore dicta aut pro signo. parere non solum a  
partu sed et de apparatu dici.

472 21 commisererescimus (comm. V).

490 3 progeneri.

503 20 aptius (abtius V) uirg. feruere leucatem.

510 2 communiter.

521 26 mira uel miracula pro monstris.

531 2 ut uirg. uenientes sibilus austri.

537 2 caulatica. 16 auleae clamides pallae.

540 21 plumatile uirgl. in plumam squamis auro c. t.

541 28 flammeum ut lucanus uelabant flammea (flamnea H)  
uultus.

542 28 combomata parnacidas inpluuiatus quasi fumosus.

544 19 Polibrum grece cerniba aqua manale antiqui trullum.

549 3 Ferrugineus caeruleus ut ferrugineos yachinctos. pullus  
fuscus ut uirg. infuscet uellera pullis. loram uinaciam aqua  
dilutam.

**Book XIX.** — I give all the glosses for this book : —

(pp. 552-6). — Velites equites leui armatura cincti pedestres tamen  
pugnantes (Velites leuis armatura cincti pedestres tamen pugnantes  
V). Rorarii milites bellum committentes (commitentis E).  
Antesignani ante signa pugnantes. Funditores funda pugnantes.  
Plumbum in formam gladis (glandis V) quae pro lapide funda  
iactatur. Scorpio arcobalista dicitur. Tragula hasta de carro  
ballista (balista VE) iacta a tractu tragula dicta. Pugio gladius  
quo (qui E) pugna (-no H<sup>1</sup> E) teneatur. Aclydes (Aclides V)

iaculum rotundum (-do E) quae flagello amenta. Ancile scutum grande ad instar eius quod de caelo iactatum dicitur. Sparos lancea rustica de qua uirgl. (uirgilius E) agrestesque sparos. Falerae ornamenta bellica. Parmae scuta breuia. Ferentarii milites leuibus armis instructi (structi E) ab auxilio ferendo et habilitate. Verrutum missile angulatum et in extimo tenuatum ferentarii (ferrentarii V) dicti in formam subulae a ueru uerrutum dictum. Cetra scutum sine ligno de solo corio. Peltae (Pelta E) scutum breue amazonicum. Cesa lanceae gallicae. Falarica hasta non de ictu (hictu E) brachii solo sed de machinamenti tormenta iacturae (-ra E) tormenta. Sparus dicitur fustus nodosus quo rustici utuntur cum eunt ad bellum. Venabulum ferro lato uenationi aptum. Conti hastae equitum longiores. Materata lanceae graues (-is E) gallicae. Malleoli species ferri in modum mali extrinsecus aculeata ex omni parte ut iacta possit affigi internis stuppa et sulphure plena aut resina permixto igni ad incendium mittendum composita (H *n. l.*). Catafracte uestimentum militis aut ferri lamina (lami- E) aut cornu composita ne ictu penetretur. Falces et arpage tela muralia ad conectendos hostes uel execandos (exec. E) (H *n. l.*). Ansatae (-te H, Anf- E) quae de turri ad inligandum (inleg. H<sup>1</sup> E) hostem iaciuntur. Corici iacula breuia in modum sagittarum quae faretris aut inserta scutu (sic) gestantur (*add.* Virgilius coricique lium E) (H *n. l.*).

## STUDIES IN PLAUTUS.

### I.

#### ON A SUPPOSED LIMITATION OF THE LAW OF "BREVES BREVIANTES" IN PLAUTUS AND TERENCE.

BY R. C. MANNING, JR.

PROFESSOR KLOTZ in his *Grundzüge Altrömischer Metrik* (Leipzig, 1890), p. 56, makes the statement that in the 'interior' arses (Senkungen) of iambic and trochaic dipodies, *i.e.* in the arses of the 'even' feet (2d, 4th, etc.) in iambic, and of the 'odd' (1st, 3d, 5th, etc.) in trochaic lines,<sup>1</sup> the shortening of a long syllable under the law of Breves Breviantes is scarcely ever found. ("In den inneren Senkungen der Iamben und Trochäen sind diese Kürzungen fast ganz ausgeschlossen.") It is the object of this article to show by an enumeration of the instances that this statement of Professor Klotz is incorrect.<sup>2</sup>

In the following lines we have examples of this shortening<sup>3</sup> in 'interior' arses :

<sup>1</sup> It is these 'interior' feet which give the key-note of the rhythm to iambic and trochaic lines. They are therefore in Greek dramatic poetry kept free from spondees, which would spoil the rhythm. A Greek iambic trimeter, for example, admits spondees only to the first, third, and fifth feet; a Greek trochaic tetrameter admits them only to the second, fourth, and sixth. Plautus admits spondees to these 'interior' feet, but avoids such spondees as involve a clash of the metrical ictus with the natural accent of the word. Klotz, p. 316 ff.

<sup>2</sup> In respect to the trochaic lines of Terence this has been already demonstrated by Dr. Podiaski: *die Trochäischen Septenare des Terenz* (Berlin, 1894), p. 22.

<sup>3</sup> I omit instances where the dissyllable may be scanned as a monosyllable by synizesis, e.g. *ed*, *dēds*, etc.; also words ending in a short vowel preceding -s, e.g. *bonus*, where the *s* need not go to make 'position'; also *egō*, *mihī*, *tibi*, *sibi*, *ibi*, *ubi*, which in Terence certainly are really pyrrhic words; also in the lines of

(a) Dissyllables<sup>1</sup> — in iambic lines :

i. in second foot — of senarius : Asin. 752 *Lenaē dedīt dono* etc. Bacch. 270 *Pōstquām quidēm praetor* etc. Bacch. 923 *Verūm lubēt etiam* etc. Capt. 21 *Hic nūc domī seruit* etc. Curc. 255 *A. Fateór. B. Abī deprome* etc. Epid. 450 *Memoránt apūd reges* etc. Men. 253 *Verūm tamēn nequeo* etc. Mil. 585 *Verūm tamēn de me* etc. Mil. 1125 *Istūc cauē faxis* etc. Most. 66 *Tace átque abī rus : ego* etc. Pers. 462 *A. Numquíd morór? B. Euge, euge* etc. Poen. 696 *Siquidēm potēs esse* etc. Poen. 979 *A. Qui scís? B. Vidēn hómīnes* etc. (Pseud. 544 *Quasi ín librō cum scribūntur calamo lítterae* [*del. cum edd.*].) Stich. 262 *Malūm quidēm si uis* etc. And. 760 *Mané ; cauē quoquam* etc. Heaut. 812 *Huiūs modī mi res* etc. (The scansion *mihi* is very rare in Terence.) Phorm. 411 *Hahahaé, homō suavis* etc. Hec. 624 *Grautér quidēm ; nam hercle* etc.

— of septenarius : Asin. 625 *Verbūm cauē faxis, uérbero* etc. Asin. 704 *Em sc̄ : abī, laudo nēc te equo* etc. Cist. 744 *Tecúm uolō : sociam té mihi* etc.

— of octonarius : Cas. 231 *A. Quo nūc abīs? B. Mitte mé. A. Mane* etc. Phorm. 810 *A. Quid ést? B. Itān paruam m̄hi fidem* etc.

ii. in fourth foot — of senarius : Bacch. 1041 — *sūnt : utrām tu accipiás uide* (*del. tu edd.*). Capt. 364 — *huic̄ dedī uigintī minis*. Cas. 143 — *nīl agēs sine med árbitro* (*med A, met P*). Trin. 503 — *nīl erāt dicto ‘spóndeo.’* (Hec. 201 — *omnēs socrūs oderúnt nurus* [*includunt edd.*].) Hec. 430 — *A Ét quidēm te expectó. B Quid est? Ad. 423 — quae modō dixi ; et quód queo.*

— of septenarius : (Naev. Com. 108 R. *Etiám qui res magnás manū saepe géssit glorióse.*<sup>2</sup>)

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Terence words ending in *-r*, and *-i*, e.g. *moror*, *stetit*, whose last syllable seems in the time of Terence to have been ‘half-long.’

<sup>1</sup> Here also should be mentioned the following trisyllables reduced by elision to dissyllables : Phorm. 546 *Séd parūmne est, quod ómnibus nunc nóbis suscensét senex? Epid. 64 A. Quíd nunc me retinés? B. Amātne istam quam émit de praedá? A. Rogas? (In ‘exterior’ arses we have : gregíque Asin. 3, licēne Curc. 401, parūmne Merc. 692, uidētque Trin. 109.)*

<sup>2</sup> The only example of the kind, unless we admit Plaut. Mil. 402 *Nescío quid credam egomét mihi iam : ita quód uidisse crédo* (A ; *om. P*). A dissyllabic ‘Sen-

— of octonarius : Bacch. 974 *Quadríngentos filiós habēt atque etc.* (And. 682 *A. Faciam. B. Át iam hoc opust. A. Hem — séd manē concrepuít a Glycerio óstium [om. a Glycerio G].*)

iii. in sixth foot — of septenarius : Asin. 467 — *uerbó cauē supplicássis. Asin. 701 — decórum erūm uehere séruom. Cist. 738 — quoidám negāt esse quód det. Most. 200 — uní modō gessi mórem. Stich. 674 — uostrúm uolō spectatóres.*

— of octonarius : Hec. 208 — *póst modō resciscēs, scio. (Ad. 173 A. O fácinus indignúm! B. Geminabit nīsi cauēs. A. Ei miseró mihi (sic A; o miserum facinus cett.; o ind. fac. nisi caues gem. Fleckeisenus).)*

(b) Dissyllables — in trochaic lines :

i. in first foot — of septenarius : Amph. 333 *Hínc enīm mihi etc., 773 Si haéc habēt etc. Asin. 536 Nón uotō ted amáre etc. Aul. 608 Tú modō caue etc., 629 Quí modō nusquam etc. Bacch. 79 Quid si apūd te eueniát etc., 696 Quóm malūm facile etc. Capt. 534 Nūnc enīm uero etc., 643 Séd uidē sis etc. Cas. 531 Hóc erāt ecastór etc. Cist. 80 Vérum enīm meretrix etc., 503 Híc apūd nos etc. Epid. 162 Nón enīm nunc etc., 648 Nūnc enīm tu etc. Mil. 293 Vérum enīm tu istam etc., 612 Séd uolō scire etc., 1144 Vós modō porro etc. (Most. 390 Nón modō ne intro eat, uerum etiam ut fugiat etc.), 850 Ést: abí canis etc., 929 Nūnc abí rus etc., 1099 Tánto apūd iudicem etc. Pers. 185 Áio enīm uero etc., 489 Nūmquam enīm posthac etc. Poen. 286 Nón enīm potis est etc., 287 Ét tamēn quaestus etc., 358 Séd uidē sis etc., 387 Síc enīm dicerēs etc., 609 *A. St, tacē. B. Quid est? etc. (St | Táce etc., Leo). Pseud. 663 Séd uidē sis etc., 675 Quó modō quicque etc. Rud. 989 Nón enīm tu hic etc., 1053 A. Haúd pudēt. B. Nil etc. Stich. 58 Quí manēt ut etc., 88 Céрто enīm mihi etc., 96 Nūmquam enīm nimis etc., 515 Crás apūd me eritis etc., 600 Nón enīm solus etc., 758 Ét quidēm nobis etc. Trin. 370 Tú modō ne etc., 602 Quó modō tu istuc etc., 855 Quó modō quidque etc. Truc. 261 Séd uolō scire etc., 908 Nón enīm possunt etc. And. 823 Ímmo enīm nunc etc., 899 Hóc modō te**

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*kung'* in this foot is extremely rare (Ter. Eun. 1007 *tibi*, Hec. 249 *magis* in, 790 *ubi*, Phorm. 794 *adulescens*).



obsecro etc. (971 *Néc morăst ulla etc., sic A; nec mora ullast etc. cett.*). Eun. 560 *A. Quid tacēs? B. O etc., 724 Id modō dic etc., 766 Hōc modō dic etc.* Heaut. 1031 *Ét cauē posthac etc.* Phorm. 337 *Nón potēst satis etc., 338 Ímmo enīm nemo etc.* Hec. 223 *Át uidē quam inmerito etc.* Ad. 201 *Vérum enīm quando etc.*

— of octonarius: Aul. 830 *Quód modō fassu's etc.* Stich. 302 *Nón enīm possum etc.* (Caec. Com. 119 *R. Nūnc enīm uerost etc., 230 Nūnc enīm demum etc.*)

ii. in third foot — of septenarius: Asin. 237 *Quín si tu uolēs domī serui etc., 329 Máior apud forúmst minōr hic est etc.* (Aul. 660 *A. Fúgin hinc ab oculís? Abīn [hinc] an non? B. Ábeo. A. Caue sis réuideam (te uideam MSS.) (versus suspectus).*) Capt. 870 *A. Nūnc tu mihi placēs. B. Abī, stultu's etc., 999 Crúciamenta, uérum enīm uero etc.* Cist. 67 *Síquid est quod doleát, dolēt: si autem etc.* Curc. 160 *A. Máne, suffundam aquolám. B. Vidēn ut anus etc., 170 Ípsus se excruciát qui homō quod amat etc.* Epid. 252 *Éum argentum sumpsísse apūd Thebas etc., 653 Tíbi quidem quod amēs domī praestost etc.* Merc. 435 *Éccillum uideó: iubēt quinque etc.* Mil. 1372 *Vérum non potēst: cauē faxis etc.* Most. 808 *A. Át enim mulierēs — B. Cauē tu ullam etc.* Poen. 1406 *Aúsculta soróri: abī diiunge etc.* Stich. 95 *A. Síne, pater. B. Quid opúst? A. Opúst. B. Morem etc., 153 Nám dies totós apūd portum etc., 396 Í intro, Pinaciúm, iubē famulos etc., 602 Míhi modo auscultá: iubē cenam dómi coqui etc. (P; iube domi cenám coqui A), 623 Déos salutabó modō: poste ad etc., 754 Íta me di ament núnquam enīm fiet etc.* Trin. 989 *A. Ábin hinc ab oculís? B. Enīm uero etc.* And. 855 *Néscioqui senéx modō uenit etc.* Heaut. 316 *Úbi si paululúm modō quid etc., 899 Út ne paululúm quidē subolat etc.* Hec. 753 *Lépida es. Sed scin quíd uolō potius etc.* Ad. 167 *Abi prae strenue ác forēs aperi etc., 168 A. Í intro nunciám tu. B. Enīm non sinam etc., 964 Rés apparet ét quidē porro haec etc.*

— of octonarius: Eun. 742 *Vérba dum sint; uérum enīm si ad rem etc.* Hec. 527 *Péperit filia: hém tacēs? éx quo etc.*

iii. in fifth foot — of septenarius: Amph. 703 — *si uellēs aduorsárier. Aul. 823 — nūnc uolō me emittí manu. Capt. 572 — Plús quidē quam tibi aut mihi. Epid. 585 — támen erō matris filia.*

Mil. 283 — Nón enĩm faciam quin scias. Stich. 597 — Quĩ malũm tibi lassõ lubet? Truc. 808 — duás habẽt et auiás duas. Hec. 843 — hõc itãst. *A.* Verum réperies.

— of octonarius: Pers. 272 — *A.* Núnc domũm propero. *B.* Máne etsi properas (or anapaestic?).

iv. in seventh foot — of octonarius: Heaut. 580 — *A.* fũctũ's officiũm. *B.* Tacẽ sodes. Ad. 517 dúdum. *A.* Dic sodés. *B.* Apũd uillamst.

(c) Monosyllables<sup>1</sup> — in iambic lines:

i. in second foot — of senarius: Men. 536 Istũc ubi illae armillaẽ etc. Heaut. 79 Rectũmst, ego ũt faciam etc.

— of septenarius: (Asin. 720 *A.* Opta id quod ũt contingãt tibi uis. *B.* Quid si optaro? *A.* Euéniet (if this be the right scansion). Eun. 290 Mirór, quid ẽx Piraeo ábierit etc.

— of octonarius. No example.

ii. in fourth foot — of senarius: Bacch. 364 — mácto ego illum infortũnio. (Mil. 858 — hércle ego illum adducam á foro.) (*A.*; erum ad. *P.*) Most. 475 *A.* Factũmst. *B.* Quid ẽst? non intéllego. And. 668 — Quód nisi hõc consiliũm darent. And. 745 — forũm! Quid illi hominum lĩtigant! Heaut. 848 *A.* Quaesó quid tu hominis ẽs? *B.* Quid ẽst? *A.* Iamne oblĩtus es? (*A.*; om. est *cett.*) Ad. 787 — sũnt, ita ũt dixi, Sóstrata.

— of septenarius. No example.

— of octonarius: Hec. 198 Pro deum átque hominum fidẽm, quod hõc genus est? etc.

iii. in sixth foot — of septenarius: Cist. 41 — quaestũm nisi ũt ne esurfrem. Rud. 703 — metus hás id ũt faciant sũbigit.

— of octonarius. No example.

(d) Monosyllables — in trochaic lines:

i. in first foot — of septenarius: Aul. 815 Crédo ego illum ut iussi etc. Capt. 414 Féci ego ista ut etc. Epid. 620 Séd quis hãec est muliércula etc. Mil. 288 Átque ego illi aspicio etc., 675 Êt quod in dinis rébus etc. Most. 1062 Séd quid hõc est etc., 1070 Nón ego illi extemplo etc. Pers. 233 Átque ego hãnc [nunc] operam etc.

<sup>1</sup> Including dissyllables which are made monosyllables by elision.

Poen. 1296 Séd quid hóc est etc. Stich. 629 Nón ego isti apud te etc. Trin. 341 Nón eo hæc dico etc., 718 Híc quoque hñc abiit etc. Truc. 770 Séd quid hóc est etc. Heaut. 329 Túm quod illi argentum etc. Hec. 747 Nám neque ille hoc etc., 851 Nám neque in nuntiό etc.

— of octonarius. No example.

ii. in third foot — of septenarius: Aul. 655 Máne, mane: quis illic ést? quis híc intus etc. Curc. 611 SÍ uis tribus bolís uel in chlamydem etc. Epid. 217 Quom ád portam uenio, áťque ego illam illi etc. And. 302 *A.* Quí scis? *B.* Apud forúm modo ě Dauo etc. Heaut. 658. *A.* Dé illa. *B.* Nesció, nisi ěx ipsa etc. Heaut. 1040 Quó modo obsequáre et út serues etc. Phorm. 846 Núm tu intellegís quid híc narret? etc. Hec. 528 Périi! ex quo censés nisi ěx illo etc. Hec. 851 Nám neque in nuntiό neque in me ipso etc.

— of octonarius: Pers. 851 Quíane te uocó, bene út tibi sit etc.

iii. in fifth foot — of septenarius: Merc. 393 — *A.* uídi. *B.* Eho áñ uidistí, pater? Most. 1074 — Núnc ego ille huc ueniát uelim. Stich. 697 — pácto ego hóc tecum dfuido (tecum hoc *B.*). Stich. 741 SÍ amabilitas tibi nostra placet, sÍ tibi ámbo acceptí sumus<sup>1</sup> (MSS. = P). And. 906 — *A.* cérte is ěst. *B.* Saluos sís, Chremes. Eun. 716 — quó modo hñc abeam néscio. Phorm. 1028 — áťque hic ěst infortúnio. Ad. 559 — Ém, uide út discidít labrum. Ad. 706 — tú fac út dixi, sÍ sapis.

— of octonarius. No example.

iv. in seventh foot — of octonarius. No example.

(e) Initial syllables — in iambic lines:

i. in second foot — of senarius: Aul. 673 Nunc hóc ubi ábstrudam etc. Merc. 774 Siquíd tibi ěuenit etc. Mil. 1289 Mittó iam ut óccidi etc. Poen. 981 *A.* Quid iám? *B.* Quia Incedunt etc. Truc. 698 Ubí male áccipiar etc. Phorm. 439 Dicám tibi ínpingam etc. Phorm. 707 Anguís per ínpluuium etc. (Ad. 716 Quo nón? neque illi fabrica ulla erat nec frátrem homo.) [ADG; fabrica illi(c) *cett.*]

— of septenarius. No example.

— of octonarius: Pers. 268 Virtúst ubi óccasio ádmonet etc.

<sup>1</sup> [An unusual type of shortening. Should we omit *nostra* as a gloss or transpose *accepti ambo*? — W. M. L.]

ii. in fourth foot — of senarius: Amph. 893 — *fáctum id Āmphítruoni óffuit* (id factum *Leo*). Poen. 637 — *séd quid ístuc ad me áttinet?*

— of septenarius. No example.

— of octonarius: Eun. 589 *Venísse clanculúm per ínpluuium etc.*

iii. in sixth foot:

— of septenarius. No example.

— of octonarius: Andr. 266 — *momento húc uel illuc inpéllitur.* (Ad. 334 — *hánc sibi ūxorem dúcere [si A, sibi *ett.*, se Spengel].)*

(f) Initial syllables — in trochaic lines:

i. in first foot — of septenarius: Amph. 839 *Nón ego illam etc.* Asin. 265 *Séd quid illuc etc.* Aul. 165 *Núnc ego ístum etc.*, 606 *Núnc sine ōmni suspícione etc.* Bacch. 52 *Nón ego ístuc etc.* Capt. 301 *Nón ego ístunc etc.*, 562 *Ét quidem Ālcumeus etc.*, 617 *Núnc ego ínter sacrúm saxumque etc.* Cas. 559 *Núnc ego illum etc.*, 804 *Nám quid illaec etc.*, 970 *Núnc ego ínter sacrúm saxumque etc.* Men. 791 *Átque ob ístanc etc.*, 861 *Sáne ego illum etc.* Merc. 413 *Séd quid illa etc.*, 449 *Nón ego illam etc.*, 619 *Néc tibi ístuc magís etc.* (*Nón tibi ístuc magís Leo*). Mil. 618 *Mé tibi ístuc etc.*, 659 *Át quidem illuc etc.* (757 *Fít pol illuc ad illúc* (illud ad illud *Leo, MSS.*) etc.). Most. 256 *Váh quid illa etc.*, 1087 *Díxi ego ístuc etc.* Poen. 368 *Méne ego illaec patiár praesente etc.* (*P: ego pr. pat. illaec A*), 1207 *Nós fore ínuito etc.* Pseud. 378 *Séd sine árgento etc.* Stich. 118 *Haú male ístuc etc.*, 513 *Quám me ad illum etc.*, 599 *Átque ad illum etc.* Trin. 709 *Quíd tibi ínterpellátio etc.*, 935 *Séd ubi ábsinthiúm etc.*, 995 *Íbo, ad illum etc.*, 1053 *Sí mage éxigere etc.* Truc. 287 *Iam hércle ego ístos etc.*, 317 *Vérum ego illum etc.* Eun. 239 *Híc ego illum etc.* Hec. 874 *Aút quid ístuc etc.*

— of octonarius. No example.

ii. in third foot — of septenarius: Ad. 202 *Áge iam cupio, sí modo árgentum etc.*

— of octonarius: Pers. 192 *Scélus tu pueri es; átque ob ístanc rem etc.*

iii. in fifth foot — of septenarius: Epid. 326 — *si hércle ego illum semel préndero.* (Most. 804 — *Ém tibi ádduxi hominém, (Simo).*) Rud. 1208 — *Séd quid ístum remorámini?* Truc. 309 — *Nón enim*

ille meretrículis. And. 830 — átque in incertas núptias. (And. 918 — ré quod illum moneám probe.) (*BCEP*; illum quod *ADG* *edd.*)

— of octonarius. No example.

iv. in seventh foot — of octonarius. No example.

(g) Medial syllables — in iambic lines :

i. in second foot — of senarius : Amph. 939 Capiúnt uolŭptates etc. Men. 37 Postquám Syrácusas etc. Mil. 1124 Quin sí uolŭntate etc. Pers. 76 Ubi sínt magístratus etc. Poen. 1 Achíllem Arístarchi etc. Pseud. 69 Harúnc uolŭptatum etc. Pseud. 537 Tuá uolŭntate etc. Heaut. 71 Haec nón uolŭptati etc. (Caec. 182 Atque út magístratus etc.)

— of septenarius. No example.

— of octonarius. No example.

ii. in fourth foot — of senarius, septenarius, octonarius. No example.

iii. in sixth foot :

— of septenarius : Poen. 1263 — nunc hác uolŭptate sédo.

— of octonarius. No example.

(h) Medial syllables — in trochaic lines :

i. in first foot :

— of septenarius : Stich. 59 Néc uolŭntate id facere meminit etc. And. 960 Quód uolŭptates eórum propriae etc.

— of octonarius. No example.

ii. in third foot :

— of septenarius : Stich. 689 Nósmet inter nós minístreamus etc. Truc. 761 Iam hércle apud nouos omnis magístratus etc.

— of octonarius. No example.

iii. in fifth foot :

— of septenarius : Curc. 369 — híc minístrabit, égo edam.

— of octonarius. No example.

— iv. in seventh foot — of octonarius. No example.

The number of these examples is sufficient contradiction of Professor Klotz's statement that this shortening is 'scarcely ever found' in 'interior' arses. And if we compare this number with the number of shortenings of this kind in 'exterior' arses, the full incorrectness of his statement appears. The statistics show that one

'exterior' foot, the first foot of the iambic line or hemistich, is a favorite place for these shortenings, but that in the other feet it is nearly a matter of indifference whether the foot be 'interior' or 'exterior.' Thus the shortening is found in Plautus and Terence in iambic lines in the 3d and 5th feet of senarii and the 3d and 7th of septenarii and octonarii:

- |  |                                  |
|--|----------------------------------|
| (a) in dissyllables 39 times,                      | (b) in monosyllables 17 times,   |
| (c) in initial syllables 29 times,                 | (d) in medial syllables 5 times, |
| in the 2d, 4th, and 6th feet:—                     |                                  |
| (a) in dissyllables 36 times,                      | (b) in monosyllables 12 times,   |
| (c) in initial syllables 12 times,                 | (d) in medial syllables 9 times, |
| in trochaic lines in the 2d and 4th and 6th feet:— |                                  |
| (a) in dissyllables 92 times,                      | (b) in monosyllables 23 times,   |
| (c) in initial syllables 31 times,                 | (d) in medial syllables 8 times, |
| in the 1st and 5th feet + 3d and 7th feet:—        |                                  |
| (a) in dissyllables 63 + 31,                       | (b) in monosyllables 25 + 10,    |
| (c) in initial syllables 38 + 2,                   | (d) in medial syllables 3 + 2.   |

Professor Klotz, however, is right in saying (*Grundz.* p. 56) that this shortening is not found (cf. Cas. 718 *mé abi et cúra*) in the seventh 'Senkung' of the iambic septenarius; though it should be added that this 'Senkung' is so seldom dissyllabic<sup>1</sup> that there is not sufficient evidence to prove that the substitution of a shortened iambus for a pyrrhic was more avoided in this foot than in any other.

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<sup>1</sup> E.g. Most. 186 *Equidém pol miror tám catam tam dócilem te et bene dóctam.*  
 Heaut. 742 *A. Etiámne tecum hic rés mihist? B. Minumé: tuom tibi réddo.*  
 Hec. 795 *Ut grátiam ineat síne suo dispéndio et mihí prósit.*

## II.

THE DECLENSION OF GREEK NOUNS IN PLAUTUS.<sup>1</sup>

BY H. M. HOPKINS.

1. L. Mueller (*De Re Metrica*, p. 487, 2d edit.) calls attention to the fact that Greek words show a Latin form in the early Latin authors, till a new fashion of reproducing them in their exact Greek form was introduced by Accius.<sup>2</sup> This fashion culminated in the introduction into the Latin alphabet of *y, z, ch, th, ph*.

Plautus, as is natural, shows the same tendency as the other predecessors of Accius. In his plays, for example, we should not look for the termination *a* in the Acc. Sing., or *as* in the Acc. Plur. 3d Decl., in a word borrowed from the Greek. An examination of Plautus's treatment of Greek nouns discloses some interesting facts which I shall briefly consider.

Quintilian (i. 5. 61) says that most early writers wrote *Aenea*, *Anchisa*, representing the Gk. *-as* or *-ης* of the 1st Decl. by *-ă*. Thus Ennius *Ann.* 19 M.:

*Doctu' parens Anchisă, Venus quem pulchra dearum  
Fata docet fari, divinum ut pectus haberet.*

So, too, in Plautus, e.g. *Epid.* 626, *Apella*.

The examples of *-as* in the Nom. Sing. are very few, viz. *Merc.* 945, *Calchas* (*P, A n. l.*: *Calcha* would equally suit the metre), whose Abl. (*Men.* 748) is *Calcha*, not *Calchante*. In *Poen.* 955, (spoken by the Carthaginian Hanno) *Antidamas*, Nom. (*AP*), *ibid.* 1058, (spoken by Agorastocles) *Antidamas* (*AP*; *-ma* would equally suit the metre and is the form approved by Leo, Goetz, and Schoell), *ibid.* 1051 (spoken by Hanno) *Antidamas* (*AP*; the metre, which is defective, could be rectified by the form *Antidamates*, but the corruption seems to lurk in the earlier part of the line), with Gen.

<sup>1</sup> Extract from a dissertation entitled *De uocabulis Graecis apud Plautum repertis*, accepted for the degree of Doctor of Philosophy at Harvard University in 1898.

<sup>2</sup> See also Varro, *L. L.* x, 70, for Accius's use of Greek words:

Accius Hectorem nollet facere, Hectora mallet.

*Antidamæ*, Poen. 1042, 1047. In Poen. 1045 (spoken by Agorastocles) editors read *Antidamæi* (-ati A, -archi P).

In the Voc. Sing. Plautus uses the Greek form, e.g. *Asin.* 740, *Leonidā*, the form a Greek master would use in calling to his slave.<sup>1</sup> The cases where Plautus has a long -a in the Nom. case to represent the Greek -ας or -η are as follows:

*Amph.* 438 *Quis ego sum saltē, si non sum Sōsiā? te intērrogo* (possibly *Sōsiā? tē intērrogo*).

*Ibid.* 439 *Ūbi ego Sosiā nolim ēsse, tu ēsto sane Sōsia.* (P, A n. l.; *Sosia esse nolim Gruter.*)

*Asin.* 762 *Ne epistulā quidem ūlla sit in aēdibus.* (P, A n. l.; <usquam> *ulla Mueller, nulla al.*)

The occurrence of long -a in the Nom. seems established by these examples, though short -a is, of course, the usual ending. I hardly think that Plautus had the Gk. η in mind, if he wrote *epistula* with a long ultima. Rather, it seems to be one of the few traces in literary Latin of the original long -a in the Nom. of Latin words of the first Declension. Perhaps Plautus and his contemporaries had ceased to think of *epistula*, a term which must have been in very frequent use, as a Greek word, just as many habitually use *depot* for *station*, and do not write *depôt*. An example of the long -a in the Nom. of a Latin word in Plautus, perhaps another trace of the original quantity, is *Epid.* 498:

*Potuit: plus iam sum liberā quinquēnnium* (AP; *quinq. sum libera Fleckeisen*);

and another, more doubtful, is *Trin.* 251:

*Nox datur: ducitur familia tota,*

with *familiā*, if a cretic line, but *familiā*, if anapaestic.

<sup>1</sup> It is natural, too, to prolong the ultimate syllable in calling any one. [An accentuation of the final syllable of vocatives, interjections, astonished or indignant interrogatives, and the like, is perhaps indicated by such scansiones as: *eugae* (Gk. εὐγε); *ēho, Messeniō, accede huc* Men. 432; *sēruosne an libēr? Utcunque*, etc. *Amph.* 343; *quid igitūr? Insania* *Amph.* 719; *cēdo manum. Manūm?* *Capt.* 838; *sūb solio Iouis? Ita dico, Trin.* 941; *non dāt, non debet. Nōn debēt?* *Most.* 595; *ēdax nimis bellūs!* *Bacch.* 724; *idmūdum. Ei mihi!* *Mil.* 1429; perhaps *din uerō!* *Aiō enimuero, Amph.* 344 (cf. *Aul.* 268).—W. M. L.]



We find long *-a*, then, in Plautus, in a very few Greek words, in the Nom. and Voc., and possibly in one or two Latin words, unless we are to dispose of them by emendation. Personally, I am inclined to regard these few examples as traces of the original long *-a* in early Latin.

2. A Greek neuter noun of the 3d Decl. is put in the 1st Decl. by Plautus, and is not declined like a Greek noun; e.g. Amph. 117, *cum servili schema*. Priscian (*Gramm. Lat.*, vol. ii, p. 200 K.) gives *schema* in Pers. 463: *tiara ornatum* (theatrum *codd. Prisciani*) *lepida condecorat schema*, where our MSS. (*P, A n. l.*) show *t. o. lepide condecorat tuum*. We find *schema*, Fem., 1st Decl., also in Caecilius (Prisc. *Gr. L.* ii, 200 K.); but *schemasin*, Dat. and Abl. Plur., is found in Varro, as we might expect (Charis, *Gr. L.*, i, 53 K.). So too, Lucilius (xxix. 85 M.) has *schema antiquum*. In Mil. 148 we find the Latin form in *glaucumam*.

3. Other words transferred from the 3d Gk. Decl. to the 1st Decl. in Latin are: *lanterna*,<sup>1</sup> Amph. 149, 406; *Naucratham*, Amph. 849; (*B<sup>1</sup> D<sup>1</sup> E*; -tem *B<sup>2</sup> D<sup>2</sup>*), probably a mere error of a few MSS., as the 3d Decl. forms are found in Amph. 854, 860, 918, 1009, 1014; *poematis*, Asin. 174; *Bellerophantam*, Bacch. 810, preferred by Ritschl (*Opusc. Phil.* iv, 295-6) to the form with ending *-tem*, which Leo, Goetz, and Schoell read. The MSS. give *Bellorophontem* (-phantem *B*) *iam*. The *iam* is supposed by Ritschl to have been originally above the syllable *-tem* as a correction of the 3d Decl. form, thus: *Bellorophontē<sup>iam</sup>*. The *tam* then found its way into a copy as *iam*. Most ed. delete the *iam*, for metrical reasons, and read the 3d Decl. form (cf. *Aristophontes* Nom. and Voc. in Capt. 527, 538, 618, 745). In Cas. 493 we have *lopadas*; also in Rud. 297 and frag. fab. cert. 104 (G. and S.). The quantity of the *-as* may be inferred from the fragment:

*áddite || lōpādās echinos óstreās;*

for *lōpādās* is an impossible scansion in Plautus (Klotz, p. 273 sq.). Possibly in this class we may include *lampadam*, Cas. 840; but our MSS. (*AP*) give *lampadem*, and the MS. testimony for *lampadam*

<sup>1</sup> "Gk. λαμπτήρ with termination of *luc-erna*." Wharton, *Etym. Lat. s.v.*

in Prisc. (*Gr. L.*, ii, 330 K.) is doubtful. We find *lampade*, Abl., in Cas. 796 (*AP*). In Men. 842 the MSS. give *lampadibus*; where *lampadis* (Geppert's reading) is almost required by the metre. In Curc. 442, *Paphlagonas* (*P, A n. l.*; -nes *Leo*) ends the line, Acc. Plur. of the 3d Decl. Greek word Παφλαγών.

4. A form that is *sui generis* is *Homerōnidam* (*P, A n. l.*) in Truc. 485 :

scfo ego multos mémorauisse mflites mendácium:  
ét Homerōnidam ét postilla mflle memorarí pote[st],  
qui ét conuicti et cóndemnati fálsis de pugns sient,

for which *Leo* reads *Homerōnida*, Nom.

5. Greek nouns of the 1st Decl. ending in -ιδης, -ιδον may in Plautus show a Gen. in -idi, e.g. *Euripidi*, Rud. 86. This probably came about through analogy with δόμον, *domi*, δόλον, *doli*, and might be expressed by the mathematical formula :

δόμον : *domi* : : -ιδον : -idi.

As the Romans used -i for -ον in the 2d Decl., they supposed that -i could represent also the -ον of the 1st Decl., in the Gen. Sing. In Pseud. 757 we find *Aeschinum*, which is perhaps due to a Gen. Sing. in -i. Cf. Ter. *Ad.* 26, *Aeschinus*. Other examples are : Mil. 870, *Periplecomenus* (probably Gk. Περιπλεκομένης); ibid. 969 *Periplecomeni*; Trin. 359 *Charmidi* (*A*; charamide *P*), where *Leo*, Goetz, and Schoell read *Charmidai* (*metri causa*); ibid. 744 *Charmidi*. In other cases we find the 3d Decl. form, e.g. Trin. 106 *Charmides*, ibid. 950 *Charmidem*, ibid. 964 *Charmide*.

An extension of this use of -i in the Gen. to represent the Gk. -ον of the 2d and 1st Decls. is its use to represent the -ους or -ον in the Gen. of the Gk. 3d Decl. As words in -ης, 1st Decl. have a Gen. in -ον, so even the Greeks, at least between 350 and 300 B.C., supposed that words in -ης of the 3d Decl. could have a Gen. in -ον. Thus we find in *C. I. A.* ii, 573, 11, 'Αριστοκράτου; ibid. ii, 809 c. 52, Δημοσθένου. In harmony with this usage we find in Bacch. 938. *Achilli*, Gen. In other cases, however, the 3d Decl. forms are used, e.g. Mil. 61, *Achilles*, Merc. 488, *Achillem*. In Capt. 975, *Philocrati*, Gen., is read by editors (-tis *B*, -tes *VE*), but the 3d Decl. forms are used in other cases. In Epid. 29, *Stratippocli*

(*P, A n. l.*) Gen. of (ibid. 34) *Stratippocles*; Epid. 36 (*P, A n. l.*), Trin. 820 (*P, A n. l.*) *Nerci*; Epid. 179 (*AP*), Most. 984 (*AP*) *Herculi*, as in Pers. 2 (*P, A n. l.*) and Rud. 822 (*P, A n. l.*) also. In the other cases of *Hercules* the 3d Decl. is followed: Bacch. 155, Stich. 223, 386, Epid. 179, Most. 984, Rud. 161, Stich. 233, Bacch. 665, Rud. 490, — instances cited in the order of the cases. In Epid. 246 (*A, -ne P*), 508 (*AP*), 635 (*P, A n. l.*), the MSS. give *Periphani*, Gen., where Leo, Goetz, and Schoell read *Periphani, metri causa*.

6. Other nouns transferred from the 3d Decl. in Greek to the 2d in Latin are: Amph. 45 *architectus* Mil. 902 *architecte*, ibid. 915 *architectus*, Truc 3 *architectis*, Abl. Plur. But in Most. 760 and Poen. 1110 we find *architectonem*. In Aul. 198 *polypos*, Acc. Plur.; Bacch. 235 *Piracum*; Capt. 378 *Tyndare*, ibid. 990 *Tyndarus*; Curc. 424 *elephantum*, Mil. 25 *elephanto*, Dat., ibid. 30, 235 *elephanti*, Gen.; Men. 144 *Adoncum*; Merc. 469, Vid. 94, *Pentheum*; Poen. 443 *Oedipo*, Abl.; Rud. 509 *Tereo*, Dat.

In Pseud. 665 we find a Voc. *Harpaxe* of a Nom. *Harpax* (ibid. 653, 654). There is no Nom. *Harpagus* or *Harpages* in Plautus. Cf. Trin. 617, where the MSS. give *Charmide*, Voc. Here we should read *Charmides* with Leo, Goetz, and Schoell. Cf. also Most. 1130, where the MSS. (*P, A n. l.*) have *Calidamate*, Voc., but ibid. 341 (*P, A n. l.*) 373 (*P, A n. l.*) *Callidamates*, Voc., which form should be restored in Most. 1130. These errors, *Charmide* and *Calidamate*, are like the *Chreme* found so often in the Voc. in the MSS. of Terence, and adopted by the last editor, Professor Hauler. Here I may mention the form *Tranium*, Most. 560, a 2d Decl. Acc. of *Tranio*, -onis.

7. Greek nouns in -ων, -ωνος, and -ων, -ωντος are both declined in Plautus in -o, -onis, with a very few exceptions. The exceptions are: *Palaemon*, Voc., Rud. 160 (*P, A n. l.*), sed, ó Palaemon, sáncte Nep-tuní comes; *Alazon*, Mil. 86 (*P, A n. l.*), Alázon Graece huic nómen est comoédiae; *Acheruns*, -untis, etc., Amph. 1029, Capt. 999, Cas. 158, Trin. 525, Capt. 689, 998, Merc. 606, Truc. 749, Cas. 448, Most. 499, Poen. 71, Trin. 494, Amph. 1078, Poen. 344. The last word is in classical Latin *Acheron*. Its Plautine form is perhaps the corrupt form which it received in every-day usage and so belongs really to plebeian or colloquial Latin.

The examples in *-o*, *-onis*, are numerous ; and, as they are regularly declined, I give only a list, omitting the references. Some of these words represent *-ων*, *-ωνος*, and others *-ων*, *-ωντος*.

*Creo, Parmeno, Demipho, Callipho, Antipho, Amphitruo, Blepharo, Euclio, Apollo, Dromo, Machaerio, Artamo, Agamemno, Hegio, Olympio, Lampadio, Lyco, Thesprio, Messenio, Liparo, Hiero, Acanthio, Palaestrio, Cario, Tranio* (with one Acc., *Tranium*), *Sagaristio, Milphio, alcedo, Ballio, Simo, Scepharnio, Trachalio, Turbalio, Philemo, Philto, Acharistio, Artemo, Cephalio*.

8. The casual manner in which Plautus used Greek words is illustrated also by the heteroclite declensions. I have already mentioned *Harpax, Harpage*, Voc., and *Tranio, Tranium*, Acc., and the nouns with *-i* in the Gen., but the endings of another declension in the other cases, e.g. *Achilles, Achilli*, etc. In Merc. 945 we find *Calchas* (see above), but *Calcha* in Abl., Men. 748. It remains to give the only example of a complete double declension : —

NOM. *Philolaches* (Most. 182, 626, 910).

GEN. *Philolachae* [ ? *-chis, -chi* ] (ibid. 374 ; *-e, P, A n. l.*).

DAT. *Philolachi* (ibid. 1082).

ACC. *Philolachem* (ibid. 284, 964, 974<sup>b</sup>).

ABL. *Philolache* (ibid. 245). (The MS. of Varro *L. L.* ix, 54, offers *Philolacho*.)

NOM. *Philolaches*.

GEN. *Philolachetis* (Most. 560).

DAT. *Philolacheti* (ibid. 797).

DAT. *Philolacheti* (ibid. 167) (*P, A n. l.* ; but *Philolachi*, Leo, Goetz, and Schoell, *metri gratia*.)

ACC. *Philolachetem* (ibid. 349, 616).

ABL. *Philolachete* (ibid. 1011).

Enough has been stated to show that Plautus's use of Greek words was casual and unscientific. There are many other interesting facts brought out by a study of his use of comic Greek compounds, puns, etc. ; but the limit of space assigned does not allow me to treat them here.

## III.

THE SCENE-HEADINGS IN THE EARLY RECENSIONS OF  
PLAUTUS.

BY H. W. PRESCOTT.

The names of many characters in Plautus's plays, — e.g. the name of the 'matrona' in the *Menaechmi*, — are unknown to us. Why? It is because the 'Palatine' MSS. (*i.e.* all our MSS. with the exception of the Ambrosian Palimpsest) so often state only the professions, — 'matrona,' 'servus,' 'miles,' 'ancilla,' and the like, — and not the names. On the other hand, the scene-headings in *A*, the fragmentary Ambrosian Palimpsest, normally contain the names. Thus the name of the old man in the *Casina*, — a name which does not appear in the text of the play, — is known to us because we have the scene-headings of *A* for this play; but the Palatine MSS. (*P*) show merely the word SENEX. In *A* the proper names in the scene-headings are normally followed by a blank line. It is well known that in ancient recensions of dramatic authors the proper names occupied the first line of the scene-heading, the professions the second line; thus:

LYSIDAMVS  
SENEX.

One of these lines was usually written in color. In *A* the second (colored) line was probably washed out when the MS. became palimpsest. It is also possible that it had been left blank for the 'rubricator' to fill in, a duty which he never performed; for nothing is more common in MSS. of all centuries than to find blank spaces where colored letters ought to stand. This suggests an explanation of the imperfect scene-headings in our Palatine MSS. *In some early archetype of the 'Palatine' text the first line of the scene-headings was colored, or rather was meant to be colored. The 'rubricator' neglected his duty; and the proper names had to be recovered from the text by some later copyist.* Are the facts consistent with this theory?

A comparison of the names in the 'Palatine' scene-headings with the text of Plautus shows that in the majority of cases the names do occur in the text of the plays. In fact there are only about twenty-

five cases which seem to need special attention. These are cases which (1) seem to refute our theory, and (2) seem to furnish substantial proof that our theory is correct.

The cases which appear to refute the theory may be roughly classed as those in which names appear in scene-headings of Palatine MSS. that do not occur in the text, and those in which names are omitted in the scene-headings that do occur in the text. The former of these classes offers much the greater difficulty to our theory; but the cases that belong to this class are strikingly few.

Asin. II iv. The Palatine MSS. here give CHLAMIDATVS, while for the same character in II ñii the same MSS. give MERCATOR. Before v. 431 *B* has *clamidatus* as the name of the speaker, and also before v. 410 (according to Leo). Editors are agreed that 'chlamydatus' cannot be the proper name assigned by Plautus to the 'mercator,' and so exclude it from the Tabula Personarum at the beginning of the play. The occurrence of the word does not, therefore, offer much difficulty to our theory, so long as it is not a 'bona fide' proper name, and would not have appeared in the first line of the original scene-heading.

Aul. II vii FITODICVS SERVVS. The name *Pythodicus* does not occur in the play. Dziatzko and Leo would substitute it for *Strobilus* in vv. 264, 334, 351, 354. Goetz (praef. viii) thinks the play shows signs of 'retractatio': in one version the name was 'Strobilus,' in the other 'Pythodicus'; in the text, as we have it, the two have been mixed. These views have been presented entirely without consideration of the theory at present under discussion. We must remember that the last part of the play has been lost, and that it is quite possible that the name *Pythodicus* (written *fitodicus*) appeared in the text of some scene which is not now extant.

Aul. IV vii. The same is true of the occurrence of PHAEDRIA as the name of the 'virgo' in this scene-heading. The name does not appear in the text as we have it; but it may well have appeared in a lost part of the play.

Cist. II ñii, IV i, ii. PHANOSTRATA appears in the 'Palatine' scene-headings; but the name is not mentioned in the text. The play, however, is notoriously fragmentary, so that this case again does not materially weaken our argument.

Mil. III ii LVCRIO stands as the name of a 'puer' who appears only in this scene. This name does not occur in the text; but in v. 843 our Palatine MSS.<sup>1</sup> present a 'vox nihili,' *uotio* or *uocio*. This word has been emended from the scene-heading to *Lucrio*; others read *Lurcio*, *Lotio*; others an adverb. That some proper name should be read, whether *Lucrio* or *Lurcio*, is generally accepted by editors (Ritschl, Goetz and Schoell, Leo). *Lucrio* (cf. *lūcrum*) seems unmetrical, *Lurcio* (cf. *lurco* or *lurcho*, not *-io*) of rather dubious formation; and the change of *lurcio* to *uocio* not easily to be accounted for palaeographically. It must be admitted, however, that a proper name is most fitting in this passage:

si falsa dices uotio excruciábere.

The uncertainty of the reading, however, serves to weaken considerably the opposition that this case would otherwise present to our thesis.

The second class of scene-headings, which I have described as omitting the names of characters that do occur in the text of the plays, is much easier to dispose of. The absence of proper names was, as we have seen, an occasional feature of the 'Palatine' scene-headings. Our theory that some early scribe had filled up blanks by a reference to the occurrences of the name in the text does not imply that he left not a single blank unfilled which it was possible to fill. Even if he did, the defective type of scene-heading supplied by those 'tituli' which he was compelled to leave unaltered, may have led subsequent copyists to allow themselves to omit a name here and there, where it suited their convenience. For instance, in the *Captivi* the first scene<sup>2</sup> of the first act, and the same scene of the third show in the extant MSS. only PARASITVS; but in IV i and

<sup>1</sup> The Ambrosian Palimpsest is almost wholly illegible in this part of the play.

<sup>2</sup> [Notice that the first line of this scene (v. 68) would offer a difficulty to the recovery of the true name *Ergasilus* from the text: *Iuventus nomen indidit Scorto mihi*. If the lost original of our extant MSS. should by some lucky chance be unearthed, I should not be surprised to find the scene-heading here written SCORTVM PARASITVS, just as the scene-heading in the *Menaechmi* (I i) is PENICVLVS PARASITVS; the first line of the scene being: *Iuventus nomen fecit Peniculo mihi*. — W. M. L.]

ii ERGASILUS appears as well as PARASITVS. The mere fact that a name which appears in the text does not appear in the scene-inscription is in no way destructive of the theory that the names in the scene-inscriptions of an early archetype were derived from the text. There are, however, two varieties in this class of scene-inscriptions. First, there are those like the one in the *Captivi* already mentioned, in which the name, though missing at the head of one scene, turns up at the head of another. Of this variety I shall not treat at all. A second variety, in which names that are found in the text do not appear at all in any scene-heading, may seem to need attention. So much may be said at the outset, however, that the explanation which applies to the first variety of this class is equally applicable, in my judgment, to this second variety. We shall, however, find that some other explanations call for recognition.

Bacch. IV vii. The name *Artamo* occurs in vv. 799, 832; but the scene-heading has merely LORARIVS. Since the other proper names in this scene-heading are supplied, we might expect to have ARTAMO also. Still it is not unusual to find some proper names in scene-headings without others. The omission in this case may be explained by the fact that the 'lorarius' in Plautus is not usually dignified with a name, so that the scribe who filled in the names from the text felt no need of searching for it.

Epid. (pass.). There are three omissions in the scene-headings of this play. The name *Philippa*, which occurs in v. 636, does not appear in the scene-headings of IV i (post v. 525) and ii; *Acropolistis* (vv. 479, 503; cf. 568) does not appear at IV ii; *Telestis* (v. 635) at V i. The omission of the name of *Acropolistis* may be due to the fact that she played the subordinate part of a flute-girl; yet the 'tibicinae' in Aul. II iv have their names preserved in the scene-headings of *B* (cf. v. 333). The omission of *Philippa* and *Telestis* may be explained by the general principle already laid down. These names, however, it should be noted, occur in the play only once in each case.

Mil. V i. The name of the 'coquus' is not given, though it occurs as *Cario* in vv. 1397, 1427. Here again we are dealing with a quite unimportant character.

(Most. II i b. In v. 419 *Sphaerio* is read by a very plausible conjecture as the name of the 'puer,' a 'muta persona'; but the scene-



heading may have been left blank in the original of our extant MSS., for it is only the 'corrector' of the Codex Ursinianus (D<sup>2</sup>) who is responsible for the inscription TRANIO S(eruus) PVER.)

Most. III i, IV i. The money-lender appears as DANISTA in the scene-inscription, but is called *Misargyrides* in v. 568. The MSS., however, quite obscure the name in this line (*mi sarcirites* B, *mis artirites* CD); so the name could hardly have been elicited from the text.

Most. IV i, IV ii. The latter part of the play is, as is well known, in considerable confusion in the Palatine MSS. The scene-heading of IV i makes no mention of *Phaniscus* and *Pinacium*, the 'adversitores' (D<sup>2</sup> has ADVERSITORES). Their names, though somewhat illegible, are preserved in the scene-heading of A. The name *Phaniscus* occurs in v. 886 only, while *Pinacium* does not appear in the text. The evidence against our theory is, therefore, too insignificant for notice.

Pers. (pass.). The omission in various scene-headings of the name of the 'virgo' is hardly surprising, for neither of the names given to her in the text is a genuine name. *Persa* is simply a descriptive epithet, 'the Persian girl'; *Lucris* (vv. 624, 627) an occasion for a pun.

Rud. I v. We find SACERDOS (only in D), though the name *Ptolemocratia* occurs in v. 481. The Palatine reading in this line, however, *ptolemeo gratia*, may well have been unintelligible to the copyist whom we suppose to have supplied the names from the text, or the character too unimportant to induce him to hunt for the name.

We find, then, that the cases in which the names of characters occur in the text of the plays but not in the scene-headings may be explained either on the general principle that proper names were occasionally omitted from scene-inscriptions, or by a reference to the fact that the character in question is unimportant, or the text unintelligible, or the name hardly 'bona fide.' It remains to discuss the cases which seem to offer strong support to our theory of the genesis of the proper names in the scene-headings of the Palatine MSS.

Cas. (pass.). The name of Lysidamus, one of the leading characters, does not appear in the scene-headings of the Palatine MSS.;

we know it only from *A* (III iii, iv, v, vi ; IV iii). The name does not occur in the text. Instead of 'Lysidamus,' the Palatine scene-headings offer STALITIO (II iii), STALICIO (III iii). This curious name is due to a ludicrous misconception of two lines : v. 347, where for *tittibilicio* the Palatine MSS. show the corruption *tibi stalitio*, and v. 955, where *heus sta ilico* has become in these MSS. *heus stalicio*. In both lines the person addressed is Lysidamus, so that the corrupt reading of the MSS. would suggest this 'vox nihili' *Stalitio* (-cio) as the name of the 'senex.'

Cist. II ii, iii ; IV i, ii ; V i. The Palatine MSS. in these scene-headings show LAMPADISCVS ; but, as the text frequently attests, the real name of the slave was *Lampadio*. The explanation of this anomaly is not far to seek. The pet-name *Lampadiscus* occurs in v. 544 ; the copyist seized upon this, the first occurrence of the slave's name in the play, and did not look further to discover the true form of the name.

Poen. V ii. AGORASTOCLES MILPHIO POENVS in *A* ; but the Palatine MSS. here and elsewhere show HANNO as well as POENUS. Is it not probable that the original scene-headings had nothing but POENVS, and that 'Hanno' has been supplied by the scribe, who amplified the 'Palatine' scene-inscriptions, from vv. 996, 1124, 1127 ?<sup>1</sup>

Stich. I i. *A* gives PHILVMENA PAMPHILA as the names of the sisters. Neither of these names occurs in the text, but one sister is called *Panegyris*, the other is not named. *Panegyris* is correctly given as the sister's name in the text of *A*. The Palatine scribe, according to our theory, finding no proper names in the scene-headings of his archetype, had to supply them from the text. He supplied the name PANEGYRIS rightly from vv. 247, 331 ; but supplied as the other sister's name PINACIVM. Now *Pinacium* is very plainly the name of the slave in the play. Why, then, did the scribe suppose it to be the name of one of the sisters ? It seems to me that he was

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<sup>1</sup> [Poen. V iii. The strange form of the nurse's name in the Palatine scene-heading GIDDIS (but GIDDENIS rightly in *A*) may possibly have arisen from the corrupt reading of the MSS. in vv. 1119, 1130, *gidden e me of P* (*giddenenem A*) suggesting a nominative *Giddis*. — W. M. L.]

misled by v. 285, where the Palatine reading, *nunc expedi pinacium*, 'now relieve Pinacium' (expetit nunc pinacium, *A*), would give rise to the misapprehension that *Pinacium* was the name of the 'era egens' mentioned in this context: *eraeque egenti subveni, quae misera in exspectatione est Epignomi adventum viri*. In any case the appearance of the wrong name in the Palatine scene-headings and the absence of the right name from the text are significant. That the *Philumena* of *A* may have been the name of Panegyris in another version of the play is quite possible; but to explain such a name as *Pinacium* of the Palatine MSS. in the same way is obviously wrong.

Truc. II vii. The Palatine scene-heading names the slave GETA. But *Cyamus* is the right name, as appears from vv. 583, 586, 702. Where did 'Geta' come from? Evidently from v. 577, where the Palatine MSS. read *noster geta* (*noster Cyame edd.*).

Thus, while the cases that offer support to our theory are cogent, though few, the cases that offer apparent difficulty are neither many nor at all convincing. We may then conclude that the 'matrona' in the *Menaechmi* had a name assigned to her by Plautus, and that this name would be found in the appropriate scene-headings of *A* if they had been preserved to us. Its absence from the Palatine scene-headings is due to the non-occurrence in the text; for it is from the text, and from the text alone, that the names in the Palatine scene-headings have been supplied. These names, therefore, do not belong to the direct tradition of the text.<sup>1</sup>

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<sup>1</sup> [This defective nature of the scene-headings in our Palatine MSS., briefly alluded to by Professor Seyffert in *Bursian's Jahresbericht*, 1886, p. 9, seems to me to bear upon the history of the ancient recensions of Plautus. For the newly discovered collation of the Codex Turnebi (*T*) indicates that the scene-headings in that MS. were in the main identical with those of our extant Palatine MSS., and, therefore, with those of their immediate original (*P*). Now a comparison of the passages in the *Rudens* defective through lacuna, as they are presented in *T* and in *P*, shews that the consensus of *T* and *P* furnishes us with the readings of a very early archetype, an archetype which contained 20 or 21 lines to the page (*A* has 19), and which was probably written in capital letters and therefore cannot be dated much later than *A* itself. In this ancient archetype the scene-headings already presented the appearance which they have in our extant minuscule

IV.

ON THE RELATION OF THE CODEX VETUS TO THE CODEX  
URSINIANUS OF PLAUTUS.

BY W. H. GILLESPIE.

Professor Seyffert, in an article in the *Berliner Philologische Wochenschrift* for Dec. 5, 1896, p. 1550, has argued that the Codex Vetus (B) of the first eight plays of Plautus is derived from a source superior to that of the Codex Ursinianus (D) and the original (P<sup>E</sup>) of E, V, and J. If, as most editors hold, this view is correct, we must, in cases where we have no clear evidence of the true reading, accept the testimony of B and P<sup>E</sup> against that of D, but not that of D and P<sup>E</sup> against that of B. On the other hand, if B, D, and P<sup>E</sup> come from the same original, their testimony will be of equal value, — except in so far as the characteristics of the scribes are taken into consideration ; and the agreement of any two of them

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MSS. It was some still earlier archetype, how much earlier cannot be determined, which presented the scene-headings with the top-line blank.

The MSS. of Terence seem to go back to at least two editions, the one represented by the Codex Bembinus, the other an illustrated edition. Was this also the case with our Plautus MSS.? The curious designation of the 'mercator' in the Palatine Version of the *Asinaria* as 'chlamydatus,' 'the man in the travelling-cloak,' is exactly the kind of designation that might have been scribbled below a picture of the 'mercator'; just as in the Vatican Virgil we find the word 'angues' written beside the picture of the serpents attacking Laocoon. In the *Miles* a picture of the tippling slave may have been accompanied by the explanatory word *lurcho* (miscopied LVCRHO, then LVCRIO), 'the tippler'; while the real name given to the slave by Plautus may have been something quite different, something which still remains to be elicited from the *uotio* of the MSS. in v. 843.

It remains to be added that the *T*-collation indicates that a two-line scene-heading was not invariable. The curious scene-heading of our Palatine MSS. at Cist. I ii LENA RESTITIT is vindicated by the *T*-reading at Bacch. IV iii ADV-LESCENS RESTIT(IT) as a type of scene-heading that occurred in the proto-archetype. Similarly, the LENO EIDEM of Pers. IV vi is a type of which we have traces in *A*. A detailed study of the scene-headings of Plautus and a comparison with those of Terence might throw a good deal of light on the history of the ancient recensions of both authors. — W. M. L.]

against the third will be conclusive evidence for the "Palatine" tradition at least.

Now the identity of their immediate original can, I think, be proved; for, if we set aside those corrections in B (B<sup>3</sup>) which undoubtedly come from a better MS. than B's original, we shall find that the instances where B diverges from the common reading of D and P<sup>E</sup> do not postulate a different original. And further, B shares in a striking number of peculiarities characteristic of D and P<sup>E</sup>.

Professor Seyffert cites in support of his view a list of cases where B is free from errors into which D and P<sup>E</sup> have fallen. These I will endeavor to show are not convincing.<sup>1</sup>

Am. 364 *quid* B, *quod* DP<sup>E</sup>.

Such confusions between *quid* and *quod* are very common; cf. As. 537 *qd* (*quid*) *ex* *qđ* (*quod*) B, *quid* D, *quod* E; As. 626 *quod* BE, *quid* D; As. 578 *quiduis* D, *quoduis* BE; Aul. 718 *quid est* *quod* B, *quid est* *quid* DE. These confusions are evidently due to writing in contraction in a common original,—though in the last example there may be a grammatical reason for B's divergence.

Am. 452 *factum est* B, *factum* DE.

The exact nature of this divergence becomes clear if we compare Am. 970 and 1038 *opust* DE, *opus* B; Aul. 423 *tactio est* BEV<sup>1</sup>, *taccio* D; Am. 1074 *b sepultust* B, *sepultus est* E, *sepultus* D; Aul. 4 and 621, where D omits *est*, while B and E retain it; Capt. 147 *facere est* DEV<sup>1</sup>, *facere est* B; Capt. 398 *utrique est* DEV; *utrique est* B; Am. 994 *maximast* BE, *maxima est* D. All these are examples of the various treatment which *-st* of the original receives from the scribes of BDP<sup>E</sup>, sometimes omitted, sometimes expanded to *est*. In view of the inconsistency they display, it seems hardly reasonable to base on such variations an argument for the better original of B.<sup>2</sup>

Am. 478 *Eam* B, *Iam* DE.

This word occurs at the beginning of a line, and would be written with a capital letter. Confusion between *E* and *I* might easily occur;

<sup>1</sup> He rightly refuses to lay stress on the omission in Aul. 155 of the words *sed—duram*, an omission made by B<sup>1</sup> as well as by DP<sup>E</sup>. [Supplied probably by B<sup>3</sup>.—W. M. L.]

<sup>2</sup> In Aul. 102 *quāquā prope* DE, *quāquā prope est* B; DE are possibly nearer the correct reading, viz. *quāquam prope*.

cf. Aul. 768, where a similar confusion of capital letters has taken place: *Fuero* refer D, *I vero* refer *ex* *Fuero* refer B, *Furore* fer EV<sup>1</sup>; *Fuero* stood in the original; but B has recognized what the reading should be and corrected. In Asin. 4 *Eace* of the archetype and BP<sup>E</sup> has been rightly corrected by D to *Face*.<sup>1</sup>

Am. 542. The placing of *tamen* at the beginning of v. 543 instead of at the end of 542 in D is not of importance. D reads:—

v. 542 IV. Numquid uis? ALC. Ut quom absim me ames  
metuam te absentem

543 tamen. MER. Eamus, etc. B reads:—

v. 542 IV. Numquid uis? ALC. Ut quom absim me ames  
metuam te absentem tamen

543 MER. Eamus, etc.

This simply means that B has successfully written the full verse in a single line, while D has failed.<sup>2</sup>

Am. 573. The correct report of the MSS. here is: *dica* B<sup>1</sup>, a *corr. in o* B<sup>3</sup>, *dic* E, *dicam ex die* D. Evidently all three scribes have found difficulty in this word, which points to a common original, where the last part of the word was written illegibly or in contraction. There is a very similar case in As. 1075 *a*, where DE have *cognoscam*, while B wrongly offers *cognosco*, perhaps assimilating the ending to that of *ibo*, which occurs two words before.

As. 320 *firmitudinem* B, *firmidinem* D, *formidinem* P<sup>E</sup>.

Apparently the omission of the syllable *tu* occurred in the original MS. of all three. It offered *firmidinem*; B corrected the word rightly, P<sup>E</sup> wrongly. A similar correction by D occurs in Capt. 269: *admutilabit* (admutalabit D, admutila labit B, admutilalabit P<sup>E</sup>). Cf. also Am. 210.

As. 785 *Post si* B, *Post id si* DE.

As. 589 presents a parallel case to this: *quo cui* B, *cui* D, *cui quoi* E. The explanation in both cases is the same, viz. a gloss that has

<sup>1</sup> [The rubricated initials are by B<sup>3</sup>. See Nougaret *Mll. Arch.* xvii. 22.—W. M. L.]

<sup>2</sup> [A glance at the line as it is written in D will convince any one of the truth of this statement.—W. M. L.]

crept into the text, to explain in the one case the prepositional form *post* used for the adverbial *postea*, and in the other the archaic *quoi*. Cf. also Capt. 99, where B correctly omits *et*, a suprascript gloss in the original.

Aul. 86 *darium* B, *darieū* D, *dari eum* E.

Perhaps the original here had *dareum*; cf. Capt. 193 *trapeizitam* B, *trapezitam* DE, *trapizitam* V<sup>1</sup>; Capt. 62 *tragoeidiam* BEV<sup>1</sup>, *tragoeidiam* D; Aul. 321 *mei mora* D, *memora* B, *memorari* V<sup>1</sup> (dots added by V<sup>2</sup>).

Aul. 222 *uti* DV<sup>1</sup>, *ut* B.

It seems altogether probable that DV<sup>1</sup> have the correct reading here:

Nám de te neque ré neque uerbis mĕrŭi ŭtĭ faceres quód facis.

The proceleusmatic in the 5th foot of a trochaic septenarius can be paralleled from Epid. 585:

Sí non uolt: equidem hác inuita támĕn ěrő matris flia.

It is quite common to find a scribe substituting a more for a less familiar form, as B has done here.

Aul. 575 *adfectatuam*, with erasure before *u* B, *adfectatiuam* D, *adfectatiuā* V<sup>1</sup>.

B shows traces of having begun to spell as D and V<sup>1</sup>, and cannot be supposed to have had a different original. This type of confusion is very common and very easily accounted for. In minuscule writing we have *i*, *n*, *u*, *m*, made by one, two, or three similar strokes; hence, one can understand how *iu* would be confused with *ui*, or *in*, *im*, with *un*, etc. As. 96 furnishes a good illustration of scribes' carelessness in writing these letters, and their omission or insertion of one of these strokes: *uixorem* B, *uxorem* DE; cf. As. 31, 785; Am. 1067. To such confusions are due Am. 37 *illi*, *ex inilli* D, *inilli* E, *nulli* B; Aul. 336 *adarauin* BV<sup>1</sup>, *ad ara iun* D; Capt. 106 *tranquillai* gratus B, *tranquilla uigratus* V<sup>1</sup>, *tranquilla ingratiis* DE; Capt. 433 *estunatum* B, *estimatum* DEV<sup>1</sup>; Am. 560 *obsonium* B<sup>3</sup> *ex obs* . . . *uum* B<sup>1</sup>, *obsequium* DV<sup>1</sup>.

Capt. 175 *ad te ad nam* B, *ad te nam* DE, *ad tenā* V<sup>1</sup>.

The mistake here is very easily explained. It is due to the constantly recurring confusion between *t* and *c*. Two stages back the

MS. reading was *ad te ad cenam*; but the scribe of the immediate original of our MSS., mistaking the *c* of *cenam* for *t*, thought he was copying a dittography. So, having written the second *ad* before noticing the seeming error, he expunged the word by means of two dots placed beneath it, and went on from *nam*. B copied his original with excessive conscientiousness, correction and all, but D and P<sup>E</sup> omitted the expunged word.

Capt. 208 *id deceat* (*ex idideceat ut vid.*) B, *dideceat* DEV<sup>1</sup>.

Here we have merely a case of transposition, such as commonly occurs in these MSS. Cf. As. 405 *eachinidis* B, *eachidinis* DE; Aul. 778 *megadorus* BEV<sup>1</sup>, *medagorus* D; Aul. 383 *minimo* BP<sup>E</sup>, *nimio* D; Am. 700 *Hci* D, *Hic ex Hci* B, *Hic* E. Traces of the transposition in Capt. 208 remain in B. So there is no reason for supposing B to have been copied from a different original from D.

Capt. 263 *scitari* B, *stitari* DV<sup>1</sup>E.

This, too, proves nothing. There are hundreds of examples of confusion between *t* and *c* in our MSS.; cf. Capt. 326 *lutulentos* B, *luculentos* DEV<sup>1</sup>; Capt. 83 *viccitant* E, *victitant* BD; Am. 875 *initium* BE, *iniciam* D; Am. 192, etc. The letter *c*, especially in the group *ci*, is hardly distinguishable from *t*.

Capt. 361 *meoque* B, *meo* DE.

Cf. Capt. 43 *itidem* ut D (rightly), *itidemque* ut B, *itidem et* EV<sup>1</sup>. If the scribe of B can add *que* where it is not required, it is reasonable to suppose that he may, where it plainly is. *Meo*, without *que*, stood, no doubt, in the original of B and D.

There are a few other instances, which Professor Seyffert did not quote, where B is independently right:—

Am. 338 *Illic et* B, *illic ei* D<sup>1</sup>E, *illic mei* D<sup>2</sup>.

Here we have a confusion between *t* and *i*, like that between *t* and *c*. Probably the original had *et* with the cross of the *t* very short or indistinct. Cf. Aul. 665 *ecfert* BE, *et fert* V<sup>1</sup>, *ecferi* D; Aul. 175 *vertant* BE, *variant* D; cf. also Am. 413, Aul. 697. In Aul. 13 the scribe of B wrote *et* for *ei*, but his mistake was corrected.

Am. 409 *ut* DE, *aut* B; Aul. 829 *aunde* DP<sup>E</sup>, *unde* B.

Cf. Asin. 312 *usus est* BE, *ausus est* D. These confusions indicate that *u* and *au* were in the archetype liable to interchange, from what cause it is difficult to say.



Am. 664 *locum* B, *iocum* DE.

Cf. Am. 906 *loco* BE, *ioco ex loco* D. Confusion between *l* and *i* is extremely common. The tall form of *i* is often indistinguishable from *l*.

As. 67 *amari* B, *amare* DE.

The common original of BDP<sup>E</sup> may have had the old spelling *amarci* here.

Aul. 679 *senet* DEV<sup>1</sup>, *senex* B.

Cf. Aul. 749 *et cusemus* D, *excusemus* BE (x, *ex t*, E). Evidently the ligatured form of *ex*, which closely resembles the ligatured form of *et*, stood in the original.

Mere varieties of spelling like Am. 755 *haut* DE, *haud* B, are unworthy of mention; as is Capt. 63 *contrahat* B, *contraat* DP<sup>E</sup>. In both these lines the spelling of DP<sup>E</sup> may well have stood in the original of B and D.

To show further that instances such as those cited furnish no ground for Professor Seyffert's argument, I will cite cases where D is free from errors into which B (and sometimes P<sup>E</sup> also) has fallen: As. 96 *me* [s (*scilicet*) *arte s.v.*] D, *me arte* B; Am. 316 *oporet* B, *oportet* D; Am. 423 *querendum* BE, *querundum* D; Am. 599 *omnem* D, *omne* BE; Am. 678 *vero rumificant* (*ras. s.v.*) D, *verorum mificant* BE; As. 266 *obscevavit* D, *obscaervavit* E, *observavit* (a *s. e et* vel *observavit s.v.m*<sup>3</sup>) B; Aul. 804 *strolum* BEV<sup>1</sup> (*bo s ol B*<sup>3</sup>), *strobilum* D; Capt. 186 *Hegio* D, *Heio* BEV; Capt. 309 *Hegio* D, *Heio* BV<sup>1</sup>, *Héo* E; Aul. 418 *istud* BP<sup>E</sup>, *istuc* D; Am. 589 *quo uis* BE, *quouis* D; also Am. 37, 210, As. 589, Aul. 778, Capt. 62, 269, already cited in this paper.

Finally, the MSS. show evidence of a common original in their pagination. According to M. Nougaret, — *Description du Manuscrit de Plaute B* (Mélanges d'Archéologie d'Histoire, xvii, p. 12), D reproduces exactly the "ambitus" of the page of this original MS. with its 26 lines. B has 52 lines to the page, — the first page corresponding precisely to the first two pages of D, and so on. This exact correspondence, however, B fails to keep up throughout. He does not reproduce the lacunae (7 lines in the Am. and 40 lines in the Aul.) of the original, which do appear in D.

In the face of this evidence, one can hardly doubt that B came from

the same original as D and P<sup>E</sup>, and that the testimony of the first hand in B cannot justly be ranked above the individual testimony of the other MSS. Therefore, the testimony of any two of the trio B, D, P<sup>E</sup>, should outweigh that of the third. The establishment of this principle is of importance in determining the reading in such lines as Aul. 146, where B reads *facto*, DEV<sup>1</sup> *facta*. Leo, impressed with the idea of the greater value to be attached to B's testimony, reads *factum*, which approaches more nearly to B's reading than *facta*; although by so doing he becomes involved in a metrical difficulty, *factum volo*. Plainly the evidence of the two MSS. D and P<sup>E</sup> is to be accepted here against B. So read:—

MEG. Soror, móre tuo facis. EVN. Fácta volo.

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V.

ON SHORT VOWELS BEFORE MUTE AND LIQUID IN PLAUTUS:  
CAN THEY ACT AS "BREVES BREVIANTES"?

By J. A. PETERS.

One of the characteristic features of Plautine verse is the shortening of a long syllable by what is known as the "breves breviantes" law. By this law a syllable long either by nature or by position may be shortened under the influence of a preceding short syllable. The exact limitations of this law in Plautus have not yet been determined. For example, while a word like *domi* may be scanned as a pyrrhic in Plautus, it is doubtful whether a form like *agri*, in which the short vowel precedes a mute and a liquid, can be so treated. The MSS. present but very few instances of such shortening through a mute and a liquid. It is my purpose in this paper to show, by an examination of the apparent or probable instances of such shortening that there is slight ground for believing that Plautus allowed himself this license. So that although the first syllable of a word like *agri* was pronounced as a short syllable, the scansion *āgrī* being a license of dactylic poetry, the syllable was not so definitely short that it could play the part of a "brevis brevians."

Aul. 715: Nequeo cum animo certum investigare: obsecro vos ego mi auxilio (*P, A n. l.*).

As this line (anapaestic) stands in the MSS., the last syllable of *obsecro* must be scanned as short. But the collocation *vos ego* is suspicious; for it has been shown by Mahler, *de Pron. Personalium apud Plautum collocatione*, p. 3, that in Plautus the nominative of the personal pronoun almost invariably precedes the accusative. Cf. Am. prol. 104: "Nam ego vos novisse credo." Therefore, *obsecro ego vos*, etc., seems to be the true form of the line, and the scansion *obsecrō* disappears.

Ba. 404: Patrem sodalis et magistrum: hinc auscultabo quam rem agant (*P, A n. l.*).

This line stands at the end of a scene written in trochaic septenarii. If the line is scanned as trochaic, the last syllable of *patrem* must be regarded as short. But it may be that the metre suddenly changes here as the actor catches sight of other persons coming upon the stage. The line will read equally well as an iambic octonarius. Such changes from trochaic to iambic metre are not uncommon in Plautus. Cf. Men. 123 ff.; Capt. III, iii, and iv. We have a close parallel to the *Bacchides* passage in Ter. Andr. 234, where at the end of a soliloquy in trochaic septenarii the speaker catches sight of another actor, and concludes the scene with two iambic octonarii. So also in Andr. 605.

Ba. 480: Manus ferat ad papillas, labra a labris nusquam auferat (*AP*).

This line is a trochaic septenarius, the first hemistich of which is defective in metre. In the second hemistich, which is usually supposed to begin with *labra*, the word *a* is shortened by the "breves breviantes" law according to the editors. By the omission of this word, which could very easily have crept into the MSS., such shortening would be avoided. The use of the ablative without a preposition with compound verbs is not uncommon in Plautus. Cf. Truc., 944, Abstine istac tu manum.<sup>1</sup>

<sup>1</sup> [The line will offer no difficulty if we admit the scansion *pāpillas*.—W. M. L.]

Ba. 641 : Nam duplex hodie facinus feci, duplicibus spoliis sum affectus (*P, A n. l.*).

This line is the second of three long lines standing at the beginning of a scene before a canticum written in trochaics and cretics. The first two lines are scanned by editors as anapaestic,<sup>1</sup> the third as a trochaic octonarius. By this scansion the second syllable of *duplex* is shortened. It seems much better to treat all these lines as dactylic. That, of course, would require us to scan the first syllable of *duplex* as long. In the dactylic verse of Ennius we sometimes find a syllable containing a short vowel followed by a mute and a liquid treated as long. Why should not Plautus in using this metre have allowed himself the same license?

Ba. 934 : Qui misere male mulcabere quadringentis Philippis aureis (*P, A n. l.*).

In this line, an iambic octonarius, the second syllable of *quadringentis* must be scanned as short. This word is found in three other places in Plautus, viz. Ba. 974, 1183, and Rud. 1324, in each case the second syllable being treated as short. In view of this fact the early editors of Plautus spelled the word *quadringenti*. Such a spelling is found in *C*, in Ba. 1183, and is hinted at in the spelling *quadragentis* found here in *C D*. Esch., *De Plauti Correptione Secundae Syllabae Vocabulorum Polysyllaborum* (Münster, 1897), p. 115, has pointed out that the shortenings in words of this kind under the law of "breves breviantes" are the exception rather than the rule, being only resorted to through metrical necessity. The fact that the second syllable of *quadringenti* is always treated as short in Plautus shows pretty clearly that the word was spelled and pronounced in his time without the *n*. Etymologically the *n* has no place in the word, but evidently crept in by analogy with such a word as *septingenti*.

Ba. 1041 : Duae condiciones sunt : utram tu accipias vide (*P, A n. l.*).

In this line, an iambic senarius, the second syllable of *utram* must be scanned as short. This shortening, however, may be avoided by

<sup>1</sup> [Ritschl made them trochaic, *Nam duplĕx hodiĕ*, etc. — W. M. L.]

placing *tu* before *utram*, no violent alteration, since the transposition of words is one of the commonest errors in MSS. The line may also be emended by omitting, with Guyet, the *tu*, which might easily have been inserted by copyists. Cf. As. 688 *ergo obsecro te [et tu] utrumque nostrum serua*, where *et tu* has crept into the Palatine MSS.; also Pers. 341, where *utrum tu* is found in P., *utrum* in A. (see below).

Ba. 1167: *Probri perlecebrae et persuastrices, quid nunc? etiam redditis nobis* (P, A n. l.).

If we accept the MSS. reading here, we have in the word *probri* the only example in all Plautus (cf. Pseud. 544 below) of the shortening of a naturally long final vowel after a mute and a liquid in an iambic word. Hermann and Ritschl make of the first two words a compound, *probriperlecebrae*, thus avoiding a shortening which is not found elsewhere. Such long compounds are common in Plautus; cf. *damnigeruli*, Truc. 551, *turpilucricupidum*, Trin. 100. Just as this latter word represents *αἰσχροκερδής* of Plautus's Greek original, so *probriperlecebrae* may be a translation of some Greek compound.

Capt. 321: *Ne patri tametsi unicus sum, decere videatur magis* (P, A n. l.).

In order to scan this line as it stands, the second syllable of *decere* must be treated as short. To avoid this difficulty Leo, following Mueller, reads: "Ne patri tam etsi sum unicus, decere videatur magis." This compels us to shorten the last syllable of *patri* by the "breves breviantes" law. There is so little evidence for such a shortening of a long final vowel that this emendation cannot be accepted. The difficulty plainly lies in the second half of the line. The change of *decere* to *decore* made in the large Teubner edition seems to be the best that has been suggested.

Cist. 453: *Obsecro te—Valeas. Ut sinas—Nil moror. Expurgare me* (P, A n. l.) is probably trochaic like the following passage. (With *ut sinas* in the 4th foot compare Aul. 594 *non enim || quo*, etc.) So scan *obsecro te*, the usual scansion of this phrase.

Most. 131: *Eatenus abeunt a fabris unum ubi emeritumst stipendium* (P, A n. l.).

This line seems to be defective both in sense and metre. Leo's attempt to scan the line as trochaic, treating *a fabris* as one foot, can hardly be approved. Others make it iambic like v. 132, and scan *â fabris unum ubi emeritumst stipendium*.

Pers. 341 : Utrum tu pro ancilla me habes an pro filia?

This iambic senarius appears thus in the Palatine MSS. In A., however, the *tu* is omitted, an omission which dispenses with all possibility of the shortening of the second syllable of *utrum*. The latter is, no doubt, the correct reading. The insertion of *tu* in MSS. has been spoken of above (ad Ba. 1041).

Pers. 754 : Bello extincto, re bene gesta, integro exercitu et praesidiis  
(P, A n. l.).

In the small Teubner edition this line is scanned as an anapaestic tetrameter catalectic, the first syllable of *exercitu* being shortened after the mute and liquid in *integro*. This is evidently a wrong treatment of the line, as the preceding and following lines are acatalectic. The line is better treated as acatalectic, with the *o* of *integro* left in prosodiacal hiatus. In this way the *o* is shortened, not by the "breves breviautes" law, but on account of the hiatus.

Pseud. 544 : Quasi in libro quom scribuntur calamo litterae  
(P, A n. l.).

Here, if the MSS. are right, the last syllable of *libro* must be shortened by the "breves breviautes" law. This line is rejected by Ussing, and bracketed by Leo. Guyet emends by placing *quom* before *in*.

St. 326<sup>a</sup> : Quis nam obsecro has frangit foris? ubist?

Leo scans this line as anapaestic, reading at end *ubî est*. Such a hiatus before *est* finds, I believe, no support elsewhere. In the small Teubner edition the line is marked as defective in metre. Although the following line can be scanned as anapaestic, we cannot be sure that this one was written in the same metre.<sup>1</sup>

<sup>1</sup> [And if it were anapaestic, the more natural scansion would surely be *obsecrô hâs* with prosodiacal hiatus: *Quisnam obsecro has frangit foris? ubist?* For the proceleusmatic *foris ubist* we have a parallel two lines below (*gratid foris*). — W. M. L.]

Trin. 652 : *Atque ego istum agrum tibi relinqui ob eam rem enixe expeto.*

In this line the second syllable of *agrum* is scanned as a short syllable by editors who follow the Palatine text, given above, *átque ego ístum agrŭm tibi*, etc. The Ambrosian palimpsest, however, offers us a different reading : *Atque istum ego agrum*, etc. This reading removes all possibility of the scansion *agrŭm*. Kaempf, *de Pronominum Personalium Usu et Collocatione* (Berlin, 1886), p. 22, has shown that, although the nominative of the personal pronouns normally precedes demonstratives, there are exceptions to this rule when the demonstrative is emphatic, or the metre requires the demonstrative to precede. Cf. Mil. 1159 : *Nunc hanc tibi ego impero provinciam* ; also Truc. 944 : *Abstine istac tu manum*.<sup>1</sup>

These are all the lines I have been able to find in Plautus in which a long syllable preceded by a mute and liquid is apparently shortened by the "breves breviantes" law.<sup>2</sup> There are in Plautus about 1240 occurrences of a short vowel followed by mute and liquid preceding a long syllable. The very small number of cases found in the MSS. in which such a long syllable is shortened is in itself strong evidence that such shortening was not allowed by Plautus. We have seen, moreover, that most of the lines in question are either defective in metre or may be easily emended so as to avoid this shortening. The shortening in Ba. 404 and 641, which seems to present the greatest difficulty, may be avoided by a different metrical treatment of the lines. Thus it appears that there is little evidence for believing that Plautus allowed himself this license. In any case, an emendation that involves the shortening of a long syllable following a mute and liquid cannot be accepted.

<sup>1</sup> [The scansion *Átque ego Ístum agrum tibi*, etc., is also a possibility that has to be reckoned with.—W. M. L.]

<sup>2</sup> [Leo makes *impetras* the fifth foot of a line which he regards as anapaestic, Cas. 213. Goetz and Schoell make the line cretic with *impetrās*. In Cas. 887, Leo proposes dactylic scansion with *illecebrām stuprī*, but Goetz and Schoell trochaic with *illecebrām stuprī*. The scansion of the large Teubner edition in Trin. 286, *sacrūm profānum* (trochaic), is changed in the small edition to *sacrūm profānum* (iambic; so Leo). C. F. Mueller's treatment of Mil. 515, *Utrum expóstulare*, etc., has not been followed by editors.—W. M. L.]

VI.

SOME PLAUTINE WORDS AND WORD-GROUPS.

By A. A. BRYANT.

I. OPERAE-PRETIVM.

As English "worth-while" is an adjective word-group, so in Plautus and Terence *operae-pretium* is a noun word-group, always in this order, never separated by another word, and showing the metrical ictus on the same syllable as that on which a single word of this form would have it:

A. *Operae-pretium* (cf. *flagitium*, Plaut. Asin. 473, etc.), as, e.g. in Plaut. Most. 842; Ter. Andr. 217, etc.

B. *Operae-pretium* (cf. *flagitium*, Plaut. Poen. 609, etc.) as, e.g. Plaut. Mil. 31; Cas. 879; Poen. 1174, etc.

Through not recognizing this latter accentuation some editors have wrongly altered the MS. reading in Plaut. Amph. 151: "adeste: erit operae-pretium hic spectantibus" (*inspectantibus*, C. F. Mueller).

The phrase occurs seven times in Republican dramatists, viz. Plaut. Amph. 151; Cas. 879; Mil. 31; Poen. 1174; Most. 842; Rud. 947; Ter. Andr. 217.

II. PHILIPPVS.

This word (in Greek Φίλιππος) would normally become *Philippus* in Latin, but in plebeian Latin the (stress) accent would be put on the same syllable as the Greek (pitch) accent at the expense of the quantity of the second syllable (Lindsay, *Latin Language*, chap. iii, § 3). In Plautus it appears thirty-five times as substantive or adjective, to indicate the coin of Philip, and always with a short penult, — *Philippus*, *Philippus*. The personal name, on the contrary, occurs four times with normal accentuation, — *Philippus*, *Philippa*. (In Persa 339 scan, "regi'-Philippi caussa," as a word-group, like *propter-amorem*; cf. Klotz *Grundzüge*, p. 307. That a phrase like *rex Philippus* formed a word-group in Latin is shown by Asmus *de Appositionis apud Plautum et Terentium collocatione*, Halle, 1891, p. 47.) English "há'-penny," originally "half-pénny," — an accent



still retained in American "half-dóllar," — is like Latin *Philippus*, a vulgar pronunciation which has forced its way into the literary language.

The word occurs as the name of a coin: Plaut. Bacch. 220, 230, 272, 590, 868, 879, 882, 919, 934, 969, 997, 1011, 1026, 1050, 1183; Asin. 153; Curc. 440; Mil. 1061, 1064; Poen. 166, 415, 558, 598, 670, 714, 732, 771, 781, 1363; Rud. 1314; Trin. 152, 955, 959, 965, 1158. And as a personal name: Plaut. Aul. 86, 704; Epid. 636; Pers. 339. (In Truc. 952, probably the name of the coin, but the text is too corrupt to be certain. The word does not occur in Terence or in the Scaen. Frag.)

### III. QUID-OPVST-VERBIS? QVID-VERBIS OPVST?

This phrase occurs twenty-four times in Plautus and Terence, — fifteen times at the beginning or in the middle of the verse and nine times at the end. In the nine cases where it ends the verse it has the metrical accentuation, *quíd verbis opúst*, and this accentuation is found only at the end of the verse. In twelve of the fifteen lines where the phrase is in the body of the verse it has the form *quíd opust v́erbis?* and this we may conclude to be the normal form, the other being adopted only metri gratia.

The three exceptions are: Plaut. Bacch. 1164, "quia flágitiumst. — Quid opúst verbis? meo flilio nóñ sum irátus"; Ter. Andr. 99, "quid v́erbis ópus est? hác fama ímpulsús Chremés"; Plaut. Merc. 106, "quid v́erbis ópus est? émi | átque advéxi herí."

The first variation may be charged to the vagaries of anapaestic verse. The other two I should be inclined to emend, especially as the Mercator line also contains a very objectionable hiatus; and B, one of the best MSS., reads, "opus verbis," and not "verbis opust." Read then: "<sed> quíd opust v́erbis? émi eam átque advéxi héri" (eam *om. MSS., add. Bentleius*).

In the same way the Andria passage on the model of Andr. 165, I should be inclined to read: "<sed> quíd opust v́erbis? hác fama ímpulsus Chremes . . ." although the consensus of the MSS. makes this emendation more doubtful. The phrase occurs: Plaut. Amph. 445, 615, 777; Aul. 468 [472]; Bacch. 483 [486], 1164; Capt. 937;

Cist. 94; Curc. 79; Merc. 106; Mil. 1213; Most. 993; Poen. 113, 436, 579; Rud. 85, 135, 590; Truc. 553; Ter. Andr. 99, 165; Phorm. 75, 100.

#### IV. OBSEURO.

This word is used in Plautus and the other Republican dramatists (except Terence, for whom exact statistics are not at hand<sup>1</sup>) as follows:

(1) Parenthetically, with or without object, 167 times:—in questions 78 times alone, 7 times in the word-group *obseuro hercle*, and 2 times in the group *obseuro ecator*; in requests, mild commands, appeals, etc., 46 times alone, 25 times as *obseuro hercle*; in exclamations, oratorical questions, etc., 3 times alone and 2 times as *obseuro hercle*; and finally as an ejaculation, 3 times alone and once in the word-group. In this parenthetical use, where it does not influence the construction, *obseuro* was accented, or received the stress of the voice, sometimes on the final syllable, to judge from Plaut. Bacch. 1130: "vidén' limul's, opseuró, ut intuéntur?"

The major ictus of the measure (first foot in trochaics, second in iambics) is about equally divided between the first and the last syllables of the word, much as the accent in the modern expletive is apt to shift under varying conditions. Cf. "For-Héaven's-sake" and "For-Heaven's-sáke."

Occasionally, when preceded by an interrogative or other emphatic monosyllable, the word sinks entirely into subordination. So in Asin. 473: "flagitium hóminis, dá obseuro árgentum huic, ne mále loquatur," where we must leave prosodical hiatus between "da" and "obseuro." So Aul. 733: "quó obseuro pacto ésse possum? quá istuc facinus quód tuom," etc. Curc. 308 (with emphatic *te*): "éloquere, obseuro hércle. — Eloquere, té obseuro, ubi sún't meae?" (For the hiatus before *ubi*, cf. Bacch. 1130, quoted above.) Rud. 657: "Túrbalio, Sparáx, ubi estis? — I obseuro intro, súbveni." [So in an oblique form in Mil. 542: "perque tua génua. — Quid ópseurás me? — Inscítiaé."] Such shortening is of course very natural in any

<sup>1</sup> See Lindskog, *Quaestiones de Parataxi et Hypotaxi apud priscos Latinos* (Lund, 1896), p. 7.

language of stress accent. (On the supposed scansion *obsecrō*, see above, p. 116.)

In this parenthetical use further *obsecro* seems to have been originally post-positive, — occurring, that is, after one or more words of its clause or at the end of it. So we have it 115 times as against 50 where it comes before. The position before its clause marks the progression from parenthesis to parataxis, — a step quickly followed by the further one leading to hypotaxis, or complete subordination (cf. Lindskog *l. c.*).

*Obsecrō te* and *te obsecro* (the latter usually at end of verse or hemistich<sup>1</sup>) are used indifferently for the simple *obsecro*, as “prithee” and “pray” might with us be interchanged.

*Obsecro hērcle* and (twice) *obsecro ēcastōr* occur always in this order, and are not differentiated from the simple verb. So the correct reading in Plaut. Most. 557 = 549<sup>o</sup> is: “cape, obsecro hērcle,” etc., and not “hērcle obsecro,” as some MSS. read.

Other lines in which the phrase occurs, and which may be emended, are, Merc. 988, where we may keep the MS. order by suppressing the final *e* of *hērcle*: “iam obsecro hērcle<sup>1</sup> vobis habēte cum porcis cum fiscinā” (cf. Skutsch, *Forschungen*, i, 148 sqq.), and Pseud. 129, where we should read with some editors: “st! Tace obsecro hērcle. — Quid negōtist? — Ostiūm,” etc., making *st* an ἐπιφώνημα and rejecting A.’s reading: *hērcle obsecro*.

(2) We come now to the use of *obsecro* in grammatical relation to the rest of the sentence. With a personal object we have already noted its appearance under (1). The number of occurrences in this parenthetical use is 44. In 28 cases of the remaining 31 the verb governs an “ut” clause in addition to the personal object. In 4 lines only does there seem to be an “ut” clause following *obsecro* with object omitted. Amph. 388: “óbsecro ut per pácem liceat te álloqui ut ne vápulem.” Merc. 1001: “óbsecro, Satis iam ut habeátis. . .” Stich. 299: “advorsum véniat, opsecrét se ut nuntio hóc impertiám,” and Truc. 592: “átque ut huc veniat óbsecra. Ilicet.”

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<sup>1</sup> The only exception to this rule is Curc. 308, where the *te* is put first as very emphatic. This would seem to show that *obsecrō te* was the normal order, the other being resorted to only under metrical necessity.

The Mercator passage may, perhaps, be regarded as parataxis; the Stichus line might be emended by introducing *me* before *opsecret*; but I do not see how we can get round the other two instances. They may serve to "prove the rule" that the dividing line between parataxis and syntaxis with *obsecro* is the presence or omission of the personal object.

The verb also (2) governs a cognate accusative in addition to a personal object, as in Plaut. Mil. 542: "... quid opsecrás me?" and (3) is used intransitively in a neuter sense, as in Plaut. Mil. 1240: "... genua amplectar Atque obsecrabo." *Ibid.* 1396: "... nequiquam h̄ercle óbsecras," — "Your prayer is in vain," etc.

It remains to consider a pair of corrupt passages in which *obsecro* is involved.

Merc. 892. The trouble does not seem to be where Goetz and Schöll put the obelus. I propose: "óbsecro te, lóquere ubi sit, <éloquere> ubi eam víderis." The shift in accent, *ubi*, *ubí*, is thoroughly Plautine, while the omission of the second *eloquere* is palaeographically very easy.

Rud. 253, a. This line stands at the end of a long cretic passage. It is followed by an iambic senarius, an iambic octonarius, and two trochaic tetrameters catalectic. I should read:

253, a. "séd quid hóc óbsecróst? Qúid? Vidén', amábo;

253, b. fanum [videsne] hoc? Vbíst? Ad dexterám."

253, a. cretic dimeter acatalectic with ithyphallic (cf. Cas. 147, 149; Pseud. 1248, etc.).

253, b. iambic dimeter acatalectic. (For the collocation of the dimeter with senarii and octonarii, cf. Capt. 197; Cas. 708-9, etc.)

## VII.

VARIA PLAUTINA.<sup>1</sup>

COMPILED BY W. M. LINDSAY.

I. *The Pronunciation of ch (Gk. χ) in Plautus's Time.*

As Gk. *βράχιον*, lit. 'the shorter part of the arm' (from the shoulder to the elbow), became in Latin of all periods *brachium*, with the first syllable long by 'position' (*bracchium*), so in Plautus Gk. Ἀχέρων appears as *Acheruns* (*Accheruns*), with cretic scansion. Baier (*Abhandl. . . . Hertz*, p. 275) has shewn that the word *Achilles* in some passages of Plautus (e.g. Merc. 488), if not in all (Mil. 1054), has its first syllable long by 'position' (*Acchilles*).

And yet, if we examine other words with *ch* (Gk. χ) in Plautus, we find that the syllable preceding this sound is scanned short. Instances are *Cleomachus*, Bacc. 589; *Eutyclus*, Merc. 474; *Lysimachus* (*passim*), *Mnesilochus* (*pass.*), *Philolaches*, Most. 610, 622, etc.; *stomachus*, 'chagrin,' Asin. 423. *Drachuma*, the Plautine form, cannot be reckoned as evidence, for in Greek the χ precedes a consonant, δραχμή, and may have had a different sound from intervocalic χ.

The explanation of the discrepancy seems to be that in the first three words mentioned, *brachium*, *Acheruns*, *Achilles*, a plebeian pronunciation of Gk. χ forced its way into literary Latin, while in words that were not, like these, in every-day use a more correct reproduction of the Greek sound was followed in educated circles. Is there any evidence against this theory?

That *stomachus* was a word in every-day use cannot be shewn. Even if it were, the short penult could be explained in the same way as the short penult of *Philippus*, the name of the coin (see above), in Plautus, viz. through the influence of the accent on the first syllable, — *stómachus*, *Philíppus*, like Gk. στόμαχος, Φίλιππος. The word *machaera* would certainly be a word in every-day use. In all passages

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<sup>1</sup> [The following notes were compiled by Mr. Lindsay from statistics furnished by the class dissertations. See the Prefatory Note on p. iii f.]

where the word occurs in Plautus, the quantity is indeterminable,<sup>1</sup> except, perhaps, Pseud. 593, a line where unfortunately both text and metre are somewhat doubtful. It seems most natural, however, to scan the line as an anapaestic tetrameter acatalectic, like v. 592:

lubet scire quid hic uelit (*ueniat* A) cūm māchaera; et huic, quā rem  
agat, hinc dabo insidias.

If this scansion be right, the spelling *macchaera* must take its place beside *Accheruns* and *Acchilles* in Plautus; and the pronunciation of Gk. χ as *cch* will be, not isolated, but universal in words of everyday use.

## II. *Tetini* and *Tenui*.

Nonius (p. 178 M.) mentions two Old Latin verb forms: *tetinerit* 'pro tenuerit' and *tetulit* 'tulit,' with examples of their use by the Republican dramatists. Investigation has shewn that *tetuli* is the normal Plautine form, though in our MSS. it is changed, as is natural, to *tuli*, or *detuli*, or *te tuli*. What of *tetini*?

The difference between the two perfect formations *tetini* and *tenui* would seem to be that the latter is of the intransitive type, like the intransitive verbs of the second conjugation, *caleo*, *calui*, etc., so that one might expect to find *tetini* expressing the transitive, and *tenui* the intransitive sense of the verb. What are the facts of Plautus's usage of the two forms?

(1) Passages which support the form *tetini* (-*tini*).

Asin. 582 nimis aēgre risum *cōtini* ubi hōspitem inclamāuit (continui P, A n. l.).

The metre requires *cōtini*.

Amph. 926 nunc quādo factis me impudicis *ābstinei* (abstines P, A n. l.).

Amph. 690 ān te auspiciū cōmmoratum est ān tempestas *cōtiniit* (continet P, A n. l.).

The reading of the MSS. is not impossible.

Mil. 1327 nām nil miror, sī libenter, Phslocomasium, hīc eras,

(sī) forma[m] huius, mōres, uirtus [hīc] *āttinere* animum hīc tuom  
(animum attinere P, A n. l.).

<sup>1</sup> As of the fourth syllable of the compound name *Polymachacroplagides*.

Another possible emendation would be *animum attinuere*. But *attinere* as the 'lectio difficilior' is probably right, and transposition of neighboring words with the same initial is a common occurrence in MSS.

(2) Passages which support the form *tenui*.

Capt. 655 núcleum amisí, *retinui* pígnéri putámina.

The editors follow Donatus's quotation of this line (ad Ter. *Ad. V.* iii. 10) through doubt of the possibility of the reading of the MSS. (= P) *reliqui*. But *reliqui* is also the reading of Nonius (p. 157 M.) and seems to be paralleled by Stich. 258 sqq.:

GEL. Linguam quoque etiam uendidi datariam. CROC. Au,  
nullan tibi lingua est? GEL. Quae quidem dicat 'dabo';  
uentri reliqui eccam aliam quae dicat 'cedo' (AP).

We should therefore read *reliqui*, not *retinui*.

Men. 588 sqq. (after a passage in which bacchiacs and cretics predominate)  
sicut me hodie nimis sollicitum cliens quidam habuit, neque  
quod uolui  
agere aut quicum licitumst, ita med *attinuit*, ita *detinuit*,  
apud aediles pro eius factis plurumisque pessumisque  
dixi causam, etc. (The rest of the passage is trochaic.)

Editors make vv. 588-9 anapaestic, so that the forms *attinuit* and *detinuit* are necessary. But is there not a greater likelihood that they are trochaic, v. 588, the opening line of the passage, being an octonarius and the second a septenarius? Trochaic metre requires *detinit* (presumably with *attinit*).

Epid. 130 quód ad me *attinuit*, égo curaui: quód manda(ui)stí mihi. (P,  
A n. l.)

The reading of the MSS. may be retained if we change *me* to *med*. This would allow *attinit* equally with *attinuit*.

(3) Passages in which either form would be equally allowable.

(a) Of doubtful metre.

Poen. 1181 sqq. certo enim quod quidem ad nos duas *attinuit* praepotentes  
pulchre  
pacificae potentes, soror, fuimus, neque ab iuuentute inibi  
inridiculo  
habitaе, etc. (AP.)

To make these lines anapaestic requires an impossible scansion *praepotētes*. The opening words have the cretic rhythm: *cérto enim quód quidem ad nós duas*; and this would require *attinít*.

(b) Of known metre.

Cist. 675 *quamne ín manibus ténui atque accépi hic ante aédís* (*P, A n. l.*).  
Most. 268 *út speculum tenuísti, metuo né ol[e]ant argentúm manus* (*P, A n. l.*).

Poen. 317 ANT. *Nímia nos socórdia hodie ténuit*. AD. *Qua de re, óbsecro?* (*AP*).

Mil. 1309 *nam si dbstinuissem amórem, [quem] tamquam hoc útere(r)* (*P, A n. l.*).

Rud. 93 *eo uós amici dtínui diútius* (*P, A n. l.*).

Whether the line is correct as it stands (with *diútius*) or requires emendation, the two forms *detinui* and *detini* seem to be equally allowable.

Asin. 414 *siquidem hércle nunc summúm Iouem te dícas detinúlsse* (*P, A n. l.*).

Cist. 225 *ita páter apud uillam dtínuit me hos díes sex ruri cóntínuos* (*P, A n. l.*).

To summarize our results,—the form *tetini* (*-tini*) is certainly established for Plautus, in spite of the change of this unfamiliar form by the scribes, in the transitive verbs *contineo* (Asin. 582, and perhaps Amph. 690), *abstineo* (Amph. 926), and with some probability in the transitive verb *attineo* (Mil. 1327). With regard to the form *tenui* there is not sufficient evidence to prove that it ever was used by Plautus, nor, if it was used by him, to determine how far it competed with the form *tetini*. The evidence of Poen. 1181 inclines me to believe that he used *attini* even in the intransitive sense of the verb.

A word in conclusion on the intransitive sense of *teneo*. In classical Latin it appears in *attineo* and *pertineo*. In Plautus we have also *transtineo* and *contineo*:

Mil. 468 *nímis beat quod cómmeatus tránstinet trans párietem*,  
Stich. 452 *per hórtum utroque cómmeatus cóntinet*.



One is tempted to put *obstineo*, as an intransitive by-form of *ostendo*, in Epid. 19 :

TH. Quid tibi uis dicam nŕsi quod est? EP. Ut illaé res obsteneánt. TH. Probe.

Here *A* seems to offer *obstenia* —, while in the Palatine archetype the latter part of the line was lost. What the Palatine scribe made of it was *ut illi respon*, the last word being conjecturally emended by subsequent copyists to *respondi* (B<sup>2</sup>) and *respondit* (E<sup>2</sup>).

### III. *Omnis Totus*.

Varro (*L. L.* vii. 103) quotes in illustration of the verb *gannio* a line from a lost play ascribed to Plautus (*frag. inc.* 3):

gannŕt odiosus ómni totae fámiliae,

which introduces us to the curious *omnis totus*, one of those pleonastic expressions which are characteristic of colloquial or plebeian Latin. We might reasonably expect to find the phrase used elsewhere by Plautus; and if we reflect how liable a pleonastic phrase of the kind would be to alteration at the hand of scribes, it seems worth investigating whether some lines which contain the word *omnis* or the word *totus*, and which are metrically defective, may not find their true restoration in the substitution of the fuller phrase.

Thus in Most. 904, where Theopropides comes with his slave Tranio out of the house which he supposes his son to have bought, and can scarcely find words strong enough to express his satisfaction at the purchase (cf. vv. 906–7 TRAN. Ecquíd placent? | THEOP. Écquid placeant, mé rogas? immo hércle uero pérplacent), the defective line offered by the MSS. (*P, A n. l.*):

TR. Quid tibi uisumst mércimoni? TH. \*\* totus gaúdeo,

may very suitably be restored by the substitution of *omnis totus* for *totus*, especially as the collocation *mercimōi ōis* would facilitate the omission of the word *omnis* :

Quid tibi utsumst mércimoni? <Ómnis> totus gaúdeo.

Another defective line is Epid. 282, where the slave Epidicus is explaining his plot to Apoecides and Periphanes :

EPID. Iam igitur amota ef erit omnis † consultátio (*P, A n. l.*).

It is conceivable that Plautus wrote *omnis tota consultatio* and that some scribe omitted the pleonastic *tota*.<sup>1</sup> At the same time it must be allowed that Lindemann's change of *erit* to *fuert* is supported by v. 225 (*fuert A*, *edd.*; *erit P*).

In Truc. 906, where the 'meretrix' Phronesium is giving a very exaggerated account of the aliment necessary for her young son, the MSS. (*P*, *A n. l.*) offer :

oleum opus est fairna purus est totum diem.

If we suppose *purus* to be a corruption of *puerus*<sup>2</sup> (cf. *puere* Voc., *socerus* Nom.), and suppose the second *est* to be 3d sing. pres. ind. of *edo*, we might restore the line to metrical form in this way :

óleo opust, farína ; puerus ést <omnem> totúm diem.

But the addition of a second *opus est* (*opust*) is an equally plausible emendation : *oleo opus est, <opust> farina*, etc., and avoids the unpleasant metrical ictus *omnem totum*.

In Curc. 446, where the MSS. offer :

libiamque oram omnem † contere(-ne)-bromniam,

we may put a comma after *omnem* and read :

Libyamque oram omnem, <omnem> Contenebroniám,

with legitimate hiatus at the pause in the sentence ; or else *omnem, <totam> Cont.*

#### IV. *Nullus and Ullus.*

The word *nullus* is a diminutive compound of the negative particle *ně* (cf. *ně-queo*, *ně-fas*) and the numeral adjective *unus*, \**ně-ūn(u)lus*, 'not (even) a little one.' According to the generally accepted theory the word *ullus* is of later origin, having been

<sup>1</sup> The course of the corruption may have been as follows : — First the verb *tota* was omitted by the scribe. Then it was written above *omnis* by the 'corrector.' Then it was omitted (as a suprascript gloss) by the scribe who made a copy of the MS.

<sup>2</sup> Is *pure* (*purae*) of the Nonius MSS. (*s.v. capere*, p. 253 M., and *s.v. lautus*, p. 337 M.) in the quotation from Lucilius to be corrected to *puere*? The line may be read thus : *malisne esse? laútum e mensa, púere, capturú's cibum?* (*malis necesse edd. 253, m. n. est edd. 337*).

formed from *nullus* after the analogy of *unquam*, the correlative of *nunquam* (\**nĕ-unquam*), *usquam*, the correlative of *nusquam* (\**nĕ-usquam*), much as our 'ought' has been formed from 'nought.' Does the Plautine usage of the two words *nullus* and *ullus* support this theory?

If the theory be true, we should expect to find *ullus* in much less frequent use than *nullus*. That is precisely what we do find. In Helwich's *Lexicon of the Adjectives of Plautus* 152 instances of *nullus* are mentioned, but only 68 of *ullus*. And the latter list is capable of reduction. For the Plautine idiom of doubling the negative, e.g.

Pseud. 136 *Neque ego homines magis asinos nunquam uidi: ita plagis costae callent,*

was not understood by the scribes, who often changed the second negative to an affirmative form. In this line, for example, the Palatine MSS. have *unquam*, while the Ambrosian Palimpsest alone preserves *nunquam*. (See Habich *de Negationum aliquot usu Plautino*, Halle 1893, pp. 6 sqq.) Similarly *nullus* is changed to *ullus* in the Renaissance MSS. of Rud. 359:

*Nec te áleator núllus est sapiéntior profécto, etc.*

In Most. 712 *nihil . . . ullum* is the reading of *A*, *nihil . . . nullum* of *P*.

In the second place, we should expect to find *ullus* making its *début* in such phrases as *non ullus*, *neque ullus*, phrases which are removed by a single step from *nullus* (cf. *non queo* beside *nequeo*). Here, too, the Plautine usage corroborates our theory. The normal type of phrase with *ullus* may be seen in the first instance in Helwich's list:

Amph. 328 SO. *Nón equidem ullum habeo iumentum.* MERC. *Onerándus est pugnis probe.*

Phrases like Capt. 131 *sed si ullo pacto*, Mil. 1207 *si possem ullo modo*, Bacch. 120 *an deus est ullus?* Poen. 450 *qui . . . leno ullam Veneri umquam immolarit hostiam*, where the word *ullus* gives evidence of a more independent existence, are the exception, not the rule, in Plautus. Our investigation, then, has resulted in a corroboration of the prevailing theory.

## THE VERSIFICATION OF LATIN METRICAL INSCRIPTIONS EXCEPT SATURNIANS AND DACTYLICS.

BY ARTHUR WINFRED HODGMAN.

IT is my purpose to present briefly some of the more important results of an investigation into the structure of the Latin metrical inscriptions, with the exception of the Saturnians and the dactyls. These are now available in Franz Bücheler's *Carmina Latina Epigraphica*, Leipzig, 1895-1897. Not all that he gives can be safely used: much must be thrown out that has simply "color poeticus"; and hypermetric verses it is safer to reject, unless they have been made hypermetric by unwieldy proper names or ages—for most of our material is sepulchral. Still, I have been careful in my selection not to beg the question by admitting only those verses that follow strictly the rules of literary verse. My final selection included 1066 verses or reasonably certain fragments of verses. It is hardly necessary to remark that, as I have admitted fragments of verses, my figures will not agree with any scheme for a given number of complete verses.

The Latin epigraphic verses show very clearly the use of "archetypes," as Bücheler calls them; on these R. Cagnat has a most interesting article in the *Revue de Philologie*, XIII, 1889, p. 51. Archetypes must have been in use early, to judge by the similarity of the epitaph of A. Atilius Calatinus (cos. 258, 254 B.C.) given by Cicero (*Cato Maior* 61), and that of L. Cornelius Scipio (cos. 259 B.C.), *CIL.* I, 32. Verses thus recurring I have used but once.

The dating of the metrical inscriptions is not an easy matter; as a whole they have been characterized as "timeless." I have established roughly three classes: I, down to 44 B.C.; II, from 44 B.C. to Trajan; III, from Trajan on. A few imperial inscriptions resisted even such an assignment, and these I treated in class IV. The

character of the inscriptions of the empire is tolerably uniform, and I believe no important points have been obscured by this classification. The older senarii are, on the whole, better than the younger, in versification as well as in poetic value; but verses strict in such points as the even arses of the senarius gained proportionately on the free sort as time went on. The rarer metres came in only after the establishment of the empire.

Metres are intermingled in single inscriptions in various ways. *CLE.* 1554 consists of two iambic dimeters acatalectic, an Ionic dimeter a minore, two iambic dimeters acatalectic, two iambic senarii, and two unmetrical lines. 1526 has seven dactylic hexameters, two iambic senarii, four iambic dimeters acatalectic and three trochaic septenarii. 1522 shows eight iambic dimeters acatalectic, curiously combined with eight first Pherecratics acatalectic. These will serve as examples.

Of our 1066 verses, 695 are iambic senarii, and 58 are trochaic septenarii. It is but natural to compare these with verses in the same metres in Plautus and Terence. 106 senarii antedate 44 B.C., but it is doubtful if any are contemporary with Plautus or Terence. Still the evidence of our inscriptions is not to be disregarded; positive confirming evidence is certainly to be accepted, and evidence of any other kind held in reserve. The whole number of verses is relatively small — hardly more senarii than in an average comedy — and we must not expect too much in the way of results. Then, too, we must remember that the subject matter of the epitaphs has undoubtedly had its effect on the wording and structure of the verse; for instance, *meus* and *suus* and their cases are in constant recurrence and form very convenient ends of verses.

In most cases, it has seemed advisable to treat the verses as they actually stand on the stones. Often it is easy to see what the composer *should* have written, or the graver cut; but I am not so inclined to transpose or to substitute, *metri gratia*, as Bücheler seems to be. Various suggestions may be found in his notes to the inscriptions, and other emendations can often be thought of; but for the sake of brevity I have usually omitted them.

SENARIUM.

*Structure of the Even Feet.*

SECOND FOOT.							FOURTH FOOT.				
CLASS.	IAMBUS.	SPONDEE.	TRIACH.	DACTYL.	ANAPÆST.	PROCELEUSMATIC.	IAMBUS.	SPONDEE.	TRIACH.	DACTYL.	ANAPÆST.
I	38	35	4	15			38	52	2	10	2
II	106	54	9	24	11	2	84	60	6	19	6
III	161	43	7	12	3		135	59	4	13	1
IV	53	42	5	20	5	1	58	50	8	17	6
	358	174	25	71	19	3	315	221	20	59	15

We shall understand the even feet more clearly if we examine each inscription by itself, to see whether or not the composer was trying to adhere to Greek usage in the formation of the even arses. We must throw out of the count those inscriptions that are so short as to shed no real light upon the matter. In this way we get a corrective upon the varying length of the inscriptions, and we reach these results :

CLASS.	STRICT INSCRIPTIONS.	FREE INSCRIPTIONS.	PERCENTAGE OF STRICT.	PERCENTAGE OF FREE.
I	3	15	16.67	83.33
II	19	37	33.93	66.07
III	12	18	40.00	60.00
IV	15	31		
	49	101	32.67	67.33

From this we see that the free sort of verse continued to be written throughout the whole period covered by our inscriptions, and is oftener represented than the strict. Noteworthy,

however, is the increasing tendency to write verses with the even arses short.

Meyer's Law, in free verse, is

CLASS.	OBSERVED.	BROKEN.
I	12	2
II	25	9
III	12	5
IV	25	7
	74	23

Less than half the cases of neglect occur in inscriptions that can be called really good. According to Draheim (*Hermes* XV, 1880, p. 243) this law was obscured soon after Terence's time and was unknown to Varro, Horace (of course, for his verse is strict!), Quintilian, or Terentianus Maurus. I have not seen mentioned in this connection the words in Cicero, *Orator* 222

*Missos faciánt patronos, ipsi prodeant*

which Cicero gives as a senarius.

Our cases of neglect of Meyer's Law (if we can call them "neglect") consist of 11 spondees, 4 molossi, 2 anapaests, 4 polysyllables with spondaic ending, and 2 with anapaestic ending. The word *tueniánt*, in a good inscription (64.4) suggests the form *euenant*, but finds parallels in Plautus, *Persa* 454, 629. In 82.9 (fragmentary, good) *deciderúnt* may have had a short penult. The other cases show nothing noteworthy.

### *Resolutions.*

Resolutions occur frequently, and in just the same relation to the beginnings and ends of words as in Plautus and Terence. The following tables show their distribution :

Resolved Theses.

		I	2	3	4	5		TOTALS.	GRAND TOTALS.
I	Tribrach		4	2	2			8	
	Dactyl	14	15	16	10	2		57	
	Proceleusmatic	1						1	66
II	Tribrach	5	9	6	6	1		27	
	Dactyl	18	24	25	19	1		87	
	Proceleusmatic	1	2			1		4	118
III	Tribrach		7	5	4	1		17	
	Dactyl	14	12	19	13	7		65	
	Proceleusmatic	1		1				2	84
IV	Tribrach	3	5	2	8			18	
	Dactyl	11	20	15	17	3		66	
	Proceleusmatic	4	1					5	89

Resolved Arses.

I	Anapaest	16		4	2	10		32	
	Proceleusmatic	1						1	33
II	Anapaest	30	11	3	6	19		69	
	Proceleusmatic	1	2			1		4	73
III	Anapaest	39	3	1	1	10		54	
	Proceleusmatic	1		1				2	56
IV	Anapaest	22	5	4	6	11		48	
	Proceleusmatic	4	1					5	53

Total Resolutions.

Tribrach	8	25	15	20	2	357	70	} 215
Dactyl	57	71	75	59	13		275	
Proceleusmatic	7	3	1		1		12	
Anapaest	107	19	12	15	50		203	
							560	





f) Tribachs with accented penult (cf. Klotz, *l.l.* 273):

67.3 Itáquē<sup>1</sup> 211.3 nimīā<sup>2</sup>  
92.2 Stephānē<sup>1</sup>

g) Resolved arses divided by caesura :

1534, B, 1. depressérē uēnēfīcae. Bücheler is of the opinion that  
this was pronounced *uenēfīcae*, on the analogy of  
*benēfīcus*.

195.1 ffāt hōnóratus<sup>3 4</sup>

h) Resolved arses forming the end of dactylic words :

1186.16 nūmīnīs inf—. Doubtless should be *nūmini* with elision.  
<sup>3 4</sup>

64.1 Sōspītā pīa<sup>4 5</sup>

Seven places similar to these may be treated by synizesis ; e.g.

24.2 ūrbīum cōn—, 172.6 débūit fīlius<sup>4 5</sup>

112.9 Iūlia Prīma.  
<sup>1 2</sup>

On the whole, these exceptional accentuations follow very closely the rules that have been established for them in comedy. The few cases that do not, either are caused by recalcitrant proper names, or else occur in inscriptions that are otherwise metrically poor.

Of the twelve anapaests in the third foot, 109.3 and 160.2 offend more than the rest ; for in these the two unaccented shorts precede the main caesura. All but three occur in poor inscriptions.

We may note that the proceleusmatics gravitate toward the early part of the senarius, and that they all have a caesura after the second short.

*Structure of the Fifth Foot.*

CLASS.	SPONDER.	IAMBUS.	DACTYL.	TRIBRACH.	ANAPAEST.	PROCELEUS- MATIC.
I	85	6	2		10	
II	126	23	1	I	19	I
III	157	31	7	I	10	
IV	108	13	3		11	
615	476	73	13	2	50	I

The tribrachs are 73.2 Iuventiā<sup>5</sup> Hilara and 29.6 conuenitē<sup>5</sup> pīlīcrepi.  
The proceleusmatic, 64.1 Sospitā<sup>5</sup> piā<sup>5</sup>, may find a partial fifth foot parallel in Terence, *Adelphi* 29.

An iambus in the fifth foot is admitted by recent scholars only under fixed rules; see Luchs, in *Studemund's Studien*, I, pp. 5, 13, 18; Klotz, *l. l.* 237, 244, 245. Of our 73 iambs, 60 conform to these rules. There remain

- |        |                    |  |
|--------|--------------------|--|
| 111.33 | (good inscription) | placēre nōn queām                                    |
| 198.2  | ( " " )            | tras(feris) <sup>4</sup> h(unc) <sup>5</sup> l(ocum) |
| 198.1  | ( " " )            | nōstr(a) <sup>4</sup> quīsqvis <sup>5</sup> ēs       |

These are practically cretic clausulae, and so unobjectionable.

- |       |                    |                           |
|-------|--------------------|---------------------------|
| 62.1  | (good inscription) | fuīt parēns               |
| 216.6 | (rather poor)      | statīm <sup>5</sup> perīt |

On such iambic words in the fifth foot see Luchs, pp. 8, 49.

- |        |                    |                            |
|--------|--------------------|----------------------------|
| 108.11 | (fair inscription) | pérlegās libéns            |
| 134.7  | (good " )          | pérlegīt meúm <sup>5</sup> |
| 24.3   | (fair " )          | cóntigīt deós <sup>5</sup> |
| 148.1  | (good " )          | fáctuf <sup>5</sup> meó    |

This cadence is especially offensive to Luchs (see pp. 8, 49). Practically the same are

- |        |                    |                               |
|--------|--------------------|-------------------------------|
| 44.5   | (poor inscription) | dúlcis ést amór <sup>5</sup>  |
| 1585.1 | ( " " )            | quīsqvis <sup>5</sup> és ualé |

There remain

- |        |                    |                               |
|--------|--------------------|-------------------------------|
| 69.4   | (good inscription) | prósecútus ést <sup>5</sup>   |
| 111.39 | ( " " )            | supérstitēm <sup>5</sup> mihí |

Of course no new rule can be deduced from these few miscellaneous instances; we should, however, remember that Luchs had to cut

and emend to make his rules. Our exceptions occur at the rate of 2.11 to a hundred verses; 8 are from good inscriptions.

*The Main Caesura.*

	CLASS I.	II.	III.	IV.	664.
Semiquinaria	70	145	182	112	509
Semiseptenaria	16	23	19	13	71
Second foot diaeresis	11	33	9	10	63
Third foot diaeresis by elision	5		1		6
Real third foot diaeresis	1	5	1	8	15

In six verses (56.3, 59.18, 68.13, 69.1, 70.2, 91.6) we have elision at the main caesura between the third foot and the fourth; that is, we have quasi-caesura, which in Greek is recognized as equivalent to a caesura in the fourth foot. Five of our six are early, and five are in distinctly good inscriptions. None of the 15 forbidden caesuras (2.25 per cent of the whole) are from the better class of stones.

*Length of Vowels.*

a) Undoubted instances of *archaic long vowels* are few:

59.16 (good) tolīt animó (*tolīt ānimó* would not be legitimate)

121.1 (good) libēt intús

81.2 (fair) pudōr et (cf. Lucilius, XXX 70 M.)

Very doubtful are

216.6 (poor) Rosā simul floriuit (nom. s.)

128.2 (poor) opta 'tibi terrā leue'

108.5 (fair) ornatā suis ("ornatrix debuit scribi aut ornatu" F.B.)

103. B. 4. (fragmentary, poor) aeternā fidēs

190.2 (very poor) uŕta dŭm paruā manēt

- 132.2 (otherwise good) Sit suáuitér et tñbi bené sit qui legís  
 Bücheler's neat *tibique* removes both difficulties.  
 174.2 (poor) fecít (transposition helps all)  
 165.1 (fair) fúit (should be *fúerat*, as 164.1, 167.1 show)  
 62.1 (fragmentary, good) fult paréns (the fifth foot offends unless  
 spondaic)

b) *False quantities.* We can do little more than list the instances; for it is usually impossible to decide whether it was the composer or the stone-cutter who was at fault.

i) Short vowels used as longs:

- 102.4 állumnú 100.2 pálaestraé  
 50.1 Mentúla  
 58.1 fllíús illúm (so Wagner on Ter. *Haut.* 217!)  
 112.8 Sororíq. coniugís ornauit memoria  
 89.7 libértatís ac- (*libértátis*  $\perp$  ac- is less harsh)  
 216.6 Rosá, nom. s. and other similar instances already listed.  
 103. C. 6 ácerbos  
 44.2 Magí properares (of course *magi*[s], and only apparently false;  
 initial mute and liquid do not lengthen)  
 133.1 Quisque praeteriens (*quisque* for *quisquis* also in *CIL.* VIII,  
 4120)  
 187.2 Quod cōmedi et ebibi tantum meu est. Bücheler proposes  
 (*Nam*) *quod comedi*, and thus avoids three difficulties. Compare, however, 244.1, an exactly similar acephalous septenarius.  
 112.4 fruítus 190.1 frúamur  
 190.8 commódauit. In 213.7 *accómódá* ends the verse; the six other  
 verses of 213 are choliamb, — is v. 7 a choliamb or a senarius?

In the following words, a short syllable bearing word accent is apparently lengthened and bears verse ictus. The evidence of the better class of inscriptions on the matter of coincidence, and the poor character of the surroundings of these words convince me that these are *not* traces of accentual rhythm, such as we get in inscriptions 223, 225.

44.2 Vēnerem                      115.6 tītulum<sup>5</sup>  
 170.1 dēqus (conflated from 164.1, 169.1, 171.1)  
       <sup>3</sup>  
 112.5 Funeravit natos ēt hanc coepit ōpera (so in 112.3 *et honores*)  
   <sup>3</sup>  <sup>5</sup>  
 115.2 sūis                              89.6 Nam quīd egrégium<sup>1</sup>  
   <sup>3</sup>  <sup>2</sup>  
 103. B. 7 scīo                      1585.1 háue<sup>2</sup>  
   <sup>3</sup>  
 89.5 rōgant; "*optant* cod. Paris. *rogitant* Scaliger." F.B. The  
   <sup>2</sup>  
 same doubt, e.g., in Persius 5. 134.

1152.5 rélege

44.5  $\overset{5}{\underset{3}{\ddot{u}bi}}$

**ii) Long vowels used as shorts:**

115.1 *ăream* <sub>x</sub> *ăt*; this seems preferable to *ăreām* <sub>x</sub> *ăt*, for v. 6 shows *tĭtulum*.

1585.1 Primitíua<sup>5</sup> 112.8 Soröríq.

68.11 <sup>1</sup>iniqua. This has doubtless been caused by the substitu-  
<sup>3</sup>tion of *Fortuna* for *Fors* of the archetype, as in 185.1.

112.5 Füneráuit                      128.1 trāsis (perhaps choliamb)

59.3 (early) státuěru<sub>6</sub>nt. Of course hardly to be called a “false” quantity.

c) *Iambic Shortening*. With the exception of iambs in the sixth foot, of words like *bene* and *nisi*, and of words that are usually treated by synizesis — words naturally iambic

Become pyrrhics in	37 instances
Remain iambs	56
Suffer elision	18
Are divided between two feet	<u>3</u>
	114

A syllable long by position is shortened by a preceding short in

- 58.3 Quoā<sup>1</sup>d u<sup>1</sup>xi (quōd?)      64.3 bene ē<sup>5</sup>xistumant  
 68.12 Nihl<sup>1</sup> tī<sup>1</sup>meo      1585.3 Alē<sup>1</sup>xā<sup>1</sup>nder  
 75.2 nhl<sup>1</sup> fuit      24.1 Immī<sup>1</sup>nēt Leō<sup>1</sup>ni  
 130.2 Id ill<sup>1</sup>i      1544.8 Ambū<sup>1</sup>la ē<sup>1</sup>t te  
 50.3 tibi<sup>1</sup> ū<sup>1</sup>t re-      95.3 spartē<sup>1</sup>am ū<sup>1</sup>t sibi<sup>1</sup>

One monosyllable is shortened, 74.1 et hō<sup>3</sup>c ā<sup>3</sup>d (hoc = huc)

Vowels long by nature are irregularly shortened in four polysyllables:

- 68.11 ī<sup>3</sup>nīqua (caused by tinkering an archetype)  
 112.8 Sō<sup>1</sup>rō<sup>1</sup>rīq. (in a very poor inscription)  
 23.1 Hercū<sup>1</sup>lēs and 100.2 Pocū<sup>1</sup>ll have already been noticed.

Iambic shortening was resorted to less and less as time went on. It was used in later times not as a license consciously understood, but rather in a limited number of common words which had been permanently affected by the early tendency, such as *ego*, *tibi*, *modo*. The natural iambs that appear as pyrrhics are

mihi	8	ego	5	haue	4
tibi	6	modo	1	uale	1
sibi	2	fero	1	fui	1
ubei and ubi	3	puto	1	leges	1
ibi	1	rogo	2		7
	20		10	Total	37

The *mihi-ibi* class of words are used

As pyrrhics      20 times  
 In the sixth foot      24  
 As iambs      8

that is, they are used as iambs only on a metrical pinch.

d) Position before Mute and Liquid (and fr).

SHORT SYLLABLES BEFORE.	REMAIN SHORT.	ARE INDETERMINATE.	ARE LENGTHENED.	FINAL MUTE INITIAL LIQUID.	FINAL VOWEL INITIAL MUTE.
pl	3	2			
tl				I	
cl	2				
bl					I
dl				I	
pr	1	4			5
tr	9	8	4	3	2
cr	10	2	I		I
br		I			
dr				I	
gr		I	I		2 (I short I indet.)
fr	2	I	I		I
	27	19	7	6 (all lengthened)	12 (I short II indet.)

Of the seven instances of length, only one is early.

- 59.6      pát-r<sub>3</sub>ono      (Between Sulla and Caesar)
- 40.1      pát-re<sub>4</sub>      (Pompei)
103. A. 1      pát-ri<sub>4</sub>      (Probably 1st century)
- 1602.1      pát-ris<sub>3</sub>      (327 A.D.)
- 29.4      Ag-rippae<sub>4</sub>      (As late as 126 A.D. So in Verg. *Aen.* 8. 682,  
Hor. *Od.* 1. 6. 5)
- 19.1      sác-ra<sub>2</sub>      ("Saeculi II exeuntis")
1527. B. 3      réf-re<sub>4</sub>no      (Between 166 and 180 A.D.).

e) Miscellaneous, quantity.

- 72.1      ullíus<sub>3</sub>.      The inscription is fragmentary, but the *i* seems certainly long.



- 130.2 Id illi. Bücheler remarks "*etiam tum* [circa annum 50 p. C. n.] *pronuntiatum est illi correpta syllaba priore.*" This does not at all follow from this one instance; the distich in 130 is undoubtedly derived from an archetype of an earlier time — cf. the twin couplet 129, and Muratori 1635.14.

There is no instance in our inscriptions of *inde unde* or *nēmpē*. 131.2 has *omnia* probably, rather than *ōmnia*. 1392.5 gives as the end of a pentameter

fam lapis ste minās (Mart. 6. 76.4).

- 157.2 sérō (in iambi Graecanici)

### Hiatus.

#### a) Non-elision of monosyllables:

57.5 (fragmentary but good) cū āmeiceis

63.5 (excellent) tām īniquom<sup>4</sup>

77.2 (cento of Augustan age) iām āliquid<sup>3</sup>

29.11 (as late as 126 A.D.; cannot be referred to an archetype) dē āpotheca<sup>3</sup>

Very doubtful is 103. C. 4 Sic me amasti. It seems likely that *Sic mē āmauisti*, or *Sic nōs amāsti* stood in the original.

We also find this non-elision twice in trochaic septenarii (233.3, 241.1).

#### b) Real hiatus:

82.7 (good inscription metrically)

Rumóre sáncto \* Ílyrici iaceo īn soló<sup>3</sup>

83.2 (fair)

Iuenís teténdi \* út haberém quod úterér<sup>3</sup>

83.4 (fair)

Bene ufue, própēra, \* hóc est uēniundúm tibi<sup>3</sup>

84.2 (good)

Memóriam habéto \* ésse hanc mórtalém domúm.

85.2 (poor)

Gratús parénti \* átque amícis ómnibús

92.11 (fair)

Haue púpa blánda, \* ánima m[

Bücheler's restoration seems very likely, and necessitates hiatus.

24.7 (fair)

Libyaé coléndum. \* índe cúnci dídicimús.

29.8 (excellent)

Folióque múlto \* ádque unguénto márcidó

29.10 (excellent)

Nigrúm Falérnum \* aút Setínnum aut Caécubúm.

97.10 (good; written by translator of Menander)

Vos ín sepúlchro \* [h]óc eló[gium inc]ídité

There is not room on the stone for Haupt's suggestion, *hoc elogium oro incidite*.

101.2 (fair)

Paréntes suási, \* árteffc(ium) díscerém

102.3 (poor)

Ut hóc uenírem \* ánnis plénus XI (*i.e. úndecim*)

108.9 (fair)

Repléta quártum \* útero ménse octáuó obít

112.2 (poor)

In práma aetáte \* éx Germána cóniugá

128.2 (fair)

Et léges hunc títulum, \* ópta 'tíbi terrá leué'

We might scan *títulum optá tibi*, but *tibi* is usually pyrrhic.

141.6 (poor)

Maríto exhíbui \* ín diém uitaé meaé

197.3 (good)

Rogo né sepúlcri \* úmbras uólare aúdeás

216.3 (poor)

Breuī reuērti, \* únde nóbis éditá

1557.4 (poor)

Celebrī fauóre \* ártem éxponéns suám

1585.1 (poor)

Prīmítua háue : \* ét tu quísqvis és ualé

1792.2 (good)

Primílla mátri \* óp[se]quéns pl[aci]ta ómnibús

81.3 (fair; from a Graecanic archetype, disturbed by the adapter.

Hiatus did not exist in the original; see 145.1)

Nolí dólere, amíca, \* éuentúm meúm

1788.3 (poor)

Amándió \* ob sórtē e[t] fórtuna ímprobá

190.6 (poor)

Et nós antíquorúm \* emitémur témporá

86.1 (good)

Iulfa \* Erótis fémina óptima híc sitást

103. C. 4 (poor)

Sic mé \* amásti ut nátos dérelínquerés

Various suggestions are possible, e.g. *Sic mé āmastī \* ut nátos*, or perhaps best of all, *Sic mé āmaustī ut nátos*

1547.1 (poor)

Quem fátum \* éripuít primá lanúginé

76.5 (good)

Valéte \* ét bene fácite uó[

Probably caused by change from singular to plural; cf. 76.1, 76.2, 77.6.

1585.1 (poor)

Prīmítua \* háue ét tu quísqvis és ualé

68.5 (poor)

commú]ni heic ánimo dúo \* ut éssemús sití

1547.2 (poor)

Et mīhi dolórem mátri \* ímposuít graué<sup>3</sup>m<sup>4</sup>

73.3 (poor)

Monumé(n)tum fécit mátri \* ét sibi ét uiró<sup>3</sup><sup>4</sup>

102.4 (poor)

Nam omnia fecérunt quórum \* álumnús fui<sup>3</sup><sup>4</sup>

1557.4 (poor)

Celebrí fauóre ártem \* éxponéns suám<sup>3</sup><sup>4</sup>

108.10 (fair)

Attónitus cápita núnc uersórum \* ínspicé<sup>4</sup><sup>5</sup>

127.2 (fair)

Mihi qui hóc locó monumént(um) féci \* ét meís<sup>4</sup><sup>5</sup>

73.2 (poor)

Verná Rufria híc sum síta. Iuéntiá \* Hilará<sup>5</sup>

To these 37 instances I might add 5 more (29.6, 89.3 [bis], 143.3, 187.2), were they not rather doubtful, or capable of other scansions.

9 cases of hiatus  
come from good  
inscriptions

{ 7 at semiquinaria caesura,  
1 due to proper name,  
1 due to change of number.

28 cases of  
hiatus come  
from fair  
and from poor  
inscriptions

{ 17 { 14 at semiquinaria,  
at { 1 at semiseptenaria,  
main { 1 at second foot diaeresis,  
caesura, { 1 at third foot diaeresis,  
11 at other parts of the verse.

Of all these 37 cases of hiatus, 24 are at the main caesura, and of these 24, 7 are from excellent inscriptions. We recall the 240 instances, listed by Spengel in his *T. Maccius Plautus*, 1865, pp. 189-199, of hiatus at the penthemimeral caesura, and we begin to wonder if those 240 or our 24 can be due to chance, or whether hiatus at a pause or main caesura was not permitted in the senarius. If it was legitimate, its absence from most of the comic verses would mean nothing; but its presence in a respectable number would be significant. Some of our verses, though occurring with others that are faulty, have themselves no metrical flaw save the

supposed one of hiatus. One may, like Bücheler, propose to transpose words, or to substitute other words for those on the stones; but it seems very curious that, if these cases of hiatus were due to transpositions or to substitutions, so large a part of them, 24 out of 37, should fall just at the metrical pause, 21 of them at the pen-themimeral caesura. Their chronological distribution may be seen from this table:

	HIATUS AT MAIN PAUSE.	ELSEWHERE.	TOTAL.	VV. IN CLASS.	PERCENTAGE.
I		3	3	106	2.83
II	6	4	10	214	4.67
III	8	3	11	229	4.80
IV	10	3	13	146	8.90
	24	13	37	695	5.32

We see that hiatus occurs more frequently in the later classes than in class I, but that hiatus at the main caesura predominates. If we compare our cases of hiatus with those in Plautus, we must of course bear in mind the difference in time, but we should not neglect the evidence of the stones. It is in agreement with the notions that prevailed at the time when the arguments to Plautus's plays were written; and it is so strong as at least to make it worth while for some one again to look into Spengel's long list.

The vowels standing before hiatus are: —*ā* 5, —*ē* 2, —*ō* 1, —*em* 2, —*um* 8 (total shorts 18); —*ā* 1, —*ē* 3, —*i* 10, —*ō* 5 (total longs 19).

*Conspectus of Cases of Hiatus.*

AT MAIN PAUSE OF VERSE.	IN GOOD,	FAIR,	OR POOR INSCRIPTIONS.
$\frac{1}{2} \cup \frac{1}{3} *$	7	7	7
$\frac{1}{3} \cup \frac{1}{4} *$		I	
$\frac{1}{3} * \cup \frac{1}{4}$			I
$\frac{1}{2} * \cup \frac{1}{3}$			I
$\frac{1}{3} * \cup \frac{1}{4}$			I

NOT AT MAIN PAUSE.	IN GOOD,	FAIR,	OR POOR INSCRIPTIONS.
$\begin{array}{c} \text{---} \text{---} \text{---} \text{---} \text{---} \text{---} \\ \text{1} \quad \text{2} \quad \text{3} \quad \text{4} \quad \text{5} \end{array}$	I		I
$\begin{array}{c} \text{---} \text{---} \text{---} \text{---} \text{---} \text{---} \\ \text{1} \quad \text{2} \quad \text{3} \quad \text{4} \quad \text{5} \end{array}$	I		2
$\begin{array}{c} \text{---} \text{---} \text{---} \text{---} \text{---} \text{---} \\ \text{1} \quad \text{2} \quad \text{3} \quad \text{4} \quad \text{5} \end{array}$			I
$\begin{array}{c} \text{---} \text{---} \text{---} \text{---} \text{---} \text{---} \\ \text{1} \quad \text{2} \quad \text{3} \quad \text{4} \quad \text{5} \end{array}$			4
$\begin{array}{c} \text{---} \text{---} \text{---} \text{---} \text{---} \text{---} \\ \text{1} \quad \text{2} \quad \text{3} \quad \text{4} \quad \text{5} \end{array}$		2	
$\begin{array}{c} \text{---} \text{---} \text{---} \text{---} \text{---} \text{---} \\ \text{1} \quad \text{2} \quad \text{3} \quad \text{4} \quad \text{5} \end{array}$			I
37	9	10	18

*Elision, especially of Long Vowels and Diphthongs.*

	ā	ā	ī	ei	ō	ū	ae	TOTAL.	VV. IN CLASS.	INSTANCES TO 100 VV.
I	4	8	8	7	8	I	2	38	106	35.84
II		8	20		15		7	50	214	23.36
III	3		2		10		2	17	229	7.42
IV	2	4	12		9			27	146	18.49
	9	20	42	7	42	I	11	132	695	18.99

This decrease is remarkable, though in agreement with the fact that stricter verse was written more and more as time went on.

-um est, -a est, etc. cut on the stones 19 times

-umst, -ast, etc. 10

Vowel elided at the main caesura 43

Such spellings as *Magi* (44.2), *hanc . . . opera* (112.5) *tantum meum est* (187.2) call for no comment. Quite by itself stands *hominesse*, in a trochaic septenarius (241) :

Cógitátó té hōminésse et scítō : móriendúst.ualé.

*Synizesis.*

1) Forms of *meus*, *tuus*, *suus*, 10 instances. There is no trace in our inscriptions of the forms *sam*, *sos*, *sas*. These possessives are used

As monosyllables 10 times

In sixth foot 57

As iambi, by nature or position 16

2) Forms of *is* and *idem*, 8 instances. Noteworthy are

168.2 Genitōres <sup>1</sup>ēius acérba mōrs facere ímpulſt

91.10 <sup>1</sup>Ēius óssa núnc hic síta sunt pōsita a cén[t]urís

with which we may compare

53.2 Dum osténdit quód mandáuit, <sup>4</sup>quóius umbrám te[g]ſt

69.3 <sup>1</sup>Quóius fátum acérbum pópulus índigné tulſt

63.3 Sepúlta heic síta sum, uérna <sup>4</sup>quóius aetátulá

These render improbable the theory that genitive forms *ei* and *quoi* (cf. Priscian, *G. L.* II 228 κ.) may be put into the text of Plautus where the scansion demands a monosyllabic *eius* or *quuius*.

3) Forms of *deus*, 2 instances.

4) *Nihil* is cut twice. *Nihil* with synizesis (or iambic shortening?) occurs three times. *Nihil* fills the sixth foot twice, but does not fill any other foot.

5) Consonantization of *i* and *u* occurs in these words: *Dona-tianus*, *Euelpius*, *Iulja*, *Luciljanum*, *Pacilja*, *Veldumnjanus*. *Biarci* (1602.1) is probably an error for *Marci*. On *Djarrytos* (107.4) see Pliny *N. H.* 5. 23; *Zaritus* and a variety of other spellings occur, see *CIL*. VIII, preface to 1206-1215. Further, in *eclesja*, *iniurjam*, *peculjo*, *urbjum*, *omnja*. 143.4 has *aljud*; should this be *alid*? (Ritschl, *Op.* IV, 452.) In 207.1 and 216.6 *periit* fills the sixth foot; Bücheler notes "*periit*, iambus; eas syllabas inde ab Seneca solitas esse contrahi constat." Also in *nescio* (54.3) and *debut* (172.6) the only instance of *u* in our senarii.

6) Miscellaneous, pronunciation. The words *Hercules*, *Poculi*, *Ambula* have already been noticed.

The "sightly dame" Claudia

52.5 Gnatos duos creauit, horunc alterum

In terra linquit, *alium* sub terra locat.

"uitauit scriptor '*altrum*.' par huic exemplum haud facile inueneris apud antiquos." F. B. A late parallel occurs in Arg. Plaut. *Capt.* v. 2. Cf. Lindsay, *Latin Language*, p. 449.

119.2 Cum diu ámbuláreis

88.1 ufua mihi<sup>1</sup> aé<sup>2</sup>[ternam domum<sup>3</sup> 4

mi is cut in 42.2 and in 58.4.

90.3 adquiéscerént<sup>5</sup>

197.2 assint quiéti<sup>2</sup>

Bücheler compares *quiesco* in 477.3 (hexameter), and the inscriptional forms frequent after the Antonines, *Quetus*, *Quita*, *requescere*, *inquitare*.

91.5 Magister ludi litterari Philocalus

91.10 pósita a cén[t]urís<sup>4</sup> 5 6 (we should expect *centuriis*)

End of Senarius.

CLASS.	I.	II.	III.	IV.	TOTAL.
Monosyllable	1	4	3	5	13
Dissyllable	55	94	80	66	295
Cretic or dactyl	34	48	89	51	222
Iuentia Hilara		1			1
Words measured					
like párentibus	1	8	9	2	20
incōmmōda	7	10	17	7	41
uītūpēres	2	2	7	1	12
uīgīlāntia		3		2	5
sōllicitūdīne	1		2		3
iūcūndīssīmo		1	2		3
dērēlinquēres		3		1	4
	101	174	209	135	619

The monosyllables are: *sum* (1), *es* (2), *est* (9), enclitics, and *ante me*, — all 13 practically cretic endings.

The dissyllabic endings consist of

<i>meus, tuus, suus</i> and their cases	57	} 27.45 per cent of the dissyllabic endings.
<i>mihi - ibi</i> set of words	24	
Other words	214	



*Forms in Terence reserved for End of a Verse.*

Our inscriptions agree with the usage of Terence, so far as our very scanty evidence goes.

- 1) Fuller forms in *-auer-*, *-ouer-*, etc. 1 at end of verse.

Contracted forms in *-arunt*, *-arant*, etc. 5 in interior of verse.

- 2) *ornáriér*, *státuérúnt*.

- 3) On *nihil* and *nil*, see above.

- 4) We have seen that the shorter form *pocti* seems likely for the fuller form that is cut. Once we get *uñculúm*.

*Coincidence.*

COMPLETE VV.		IN 1ST FT.	IN 2D.	IN 3D.	IN 4TH.	IN 5TH.
I	86	56	77	77	52	42
II	154	93	142	138	88	86
III	207	129	199	179	122	141
IV	115	74	99	99	63	66
	562	352	517	493	325	335

These figures, however, are deceptive. We often find verses like 52.2

*Heic ést sepúlcrum hau púlcrum púlcrat fémínaé*

and again verses often end like 53.5

*nésciús ne essés. ualé*

with no coincidence at the close. The following table shows the number of verses with coincidence in one, two, three or more feet:

	COMPLETE VV.	IN ONE ONLY.	IN TWO.	IN THREE.	IN FOUR.	IN ALL FIVE.
I	86	1	14	27	26	18
II	154	4	22	39	58	30
III	207	4	19	64	64	56
IV	115	1	29	25	33	27
	562	10	84	155	181	131

A detailed examination of the effect of the laws governing the structure of our senarii leads me to the opinion that it was the nature of the verse itself, rather than any conscious effort on the part of the composers, that caused coincidence. It might be questioned whether "the nature of the verse" were not simply a reflex of the desire for certain effects in the way of coincidence; but among other things the close rivalry of cretic and dissyllabic clausulae counts against such a belief, for the effect of the two endings is exactly opposite, as far as coincidence in the fifth foot is concerned. What von Christ says of the comic poets, in his *Metrik* <sup>2</sup> § 392, does not apply to ours. Against him are the figures of Oscar Brugman (Bonn, 1874) as well as ours, — and our verses are far more numerous than those readily available when Brugman wrote. Our verses differ greatly among themselves in the matter of coincidence; but, when treated together, the figures show an apparent and misleading uniformity.

CHOLIAMBI.

We have 21 verses, in 8 inscriptions, all later than the republic. Group A consists of 4 monostichs closely connected with senarii; group B, of 4 inscriptions of 6, 3, 4, and 4 verses. The difference in the two groups may be seen from these tables:

A.	1ST.	2D.	3D.	4TH.	5TH.
Spondee . . . . .	3	3	1	3	1
Iambus . . . . .	1		1		2
Anapaest . . . . .		1			
Dactyl . . . . .			2	1	1

B.	1ST.	2D.	3D.	4TH.	5TH.
Spondee . . . . .	8	* 1	13		
Iambus . . . . .	6	14	3	17	17
Anapaest . . . . .	3				
Dactyl . . . . .			1		
Tribrach . . . . .		2			

\* Due to proper name.

As the freely constructed verses in A are closely connected with senarii, they may have arisen from senarii by substitutions. Group B is rather strict in formation.

Results from 21 verses are scanty. The 4 resolved arses and the 7 resolved theses are normal. The fifth foot is now free to be an iambus and is iambic 19 times; this is to avoid  $-\frac{\text{—}}{5} - \frac{\text{—}}{6}$ , for the same reason that  $\cup \frac{\text{—}}{5} \cup \frac{\text{—}}{6}$  is usually avoided in the senarius. In A the main caesura comes after the fourth arsis; in B, 16 times after the third arsis, once after the fourth. Elision is rare — 4 longs, 2 shorts.

213.7 is not a choliambus, in spite of 190.8; v. 7 differs in the fifth foot, as well as in the sixth, from vv. 1–6. We have the same mixture in 216.

215.3 *Sic nūquam dōleas átque trīste sūspires* apparently has a dactyl in the second place; but the 7 other even arses are short. Bücheler quotes Probi Appendix, G. L. IV, p. 199, 15, κ., and *CLE*. 31.2 *nusqua*.

Hiatus occurs twice in 216:

216.4 *Nat̄fuom \* é̄sset ét paréntibús luctu*

5 *Sem̄ssem \* á̄nni ūx̄it ét diés octo*

We might think of *es̄set nat̄fuom \** and *ann̄i sem̄ssem*. 216.3, a senarius, has hiatus at the penthemimeral caesura.

*End of Choliambi.*

	A.	B.
Spondaic word	1	14
Molossic "	1	2
Ionic a minore	1	
Monosyllable	sunt	est

Coincidence in 21 Complete Choliambi.

		1ST.	2D.	3D.	4TH.	5TH.
A	4	3	3	4	2	1
B	17	10	17	17	13	2

Ordinarily the nature of the choliamb leaves coincidence to the choice of the poet only in the first and in the fourth foot.

IAMBIC DIMETERS ACATALECTIC.

We find 14 inscriptions, with 60 verses; there is a late one in 223.1, and possibly a few lurk at the end of 1257 (fragmentary). Only 5 are datable, and all are pretty uniform in character. In the second arsis, 7 inscriptions (35 vv.) admit only a short syllable. Their structure:

	1ST.	2D.	3D.
Iambus . . . . .	12	41	9
Tribrach . . . . .		5	1
Spondee . . . . .	36	7	46
Dactyl . . . . .	3	6	1
Anapaest . . . . .	8		3
	59	59	60

On vowel length we note only 218.3, *cursándō* and 219.16, *nēmō*. Once each *ā* and *ō* are elided, three times *ī*.

End of Dimeters.

Cretic word	38	Word like <i>mūlīřem</i>	2
Iambic word	15	“ “ <i>cōmpēndīa</i>	1
Word like <i>dōlōrībus</i>	2	Monosyllable	2

*Raptus est* is virtually a cretic; *huius et* (1613.5) is exceptional.

It seems more likely that composers aimed at coincidence in our dimeters than in our senarii. In 59 complete dimeters we find coincidence in the first foot 44 times, in the second, 51, in the third, 48.

## IAMBIC DIMETERS CATALECTIC.

In 1522 (Borysthenes Alanus) vv. 1, 3, 5, 7, 10, 13, 15 are pure, *i.e.* of the form  $\cup \text{—} \cup \text{—} \cup \text{—} \cup \text{—} \wedge$ . 1522.9 *Ausus fuit nocere* is either  $> \text{—} \cup \text{—} \cup \text{—} \cup \text{—} \wedge$ , like 1554.4, *Hic sum sepulta multis*, or is a first Pherecratic acatalectic,  $\text{—} \cup \cup \text{—} \cup \text{—} \cup$ , scanning *aúsu' fuit* (cf. 1559.3, *animu' sánctus*, in a trochaic septenarius). The intermingling of the two metres in 1522 shows signs of symmetry, but this is disturbed just enough to leave us in doubt about the metre of verse 9. 1554.5 differs only in the first foot, *l]acrimis meorum amáris*.

These free iambic dimeters catalectic are sometimes hardly to be distinguished from Ionics a minore with anaclassis; e.g.

1554.4 *Hic sum sepulta multis*

*l]acrimis meorum amáris*

and when they occur in such a confusion of metres as that in 1554, an absolute discrimination is impossible.

We may add 225:

*Aeterna domus hec est,*

*Pausum laboris hic est,*

*Aliquid memoriae hoc est.*

This has clear traces of accentual rhythm; *domus* is practically a trochee, and *memoriae* shortens (?) its ultima before *hoc*.

## TROCHAIC DIMETERS CATALECTIC.

217.1 *Déa uirágð Délia*

226.1 *Iúlija Pteris óbstetríx*

2 *Híc iacét nullí graúfs.*

Bücheler calls 226, 1.2 "acephalos dimetros" [*sc.* iambicos, vide G. L. VI, p. 398 κ.].

## TROCHAIC SEPTENARIIL.

We should like more of these than we have. Our 34 inscriptions contain only 58 verses; the longest has but five verses, and all are late.

The odd arses are short in 9 inscriptions, and are free in 25. In the latter, Meyer's Law is observed 7 times and neglected 12; but of these 12 words 7 end in the second thesis and do not count as cases

of neglect (see Draheim, *Hermes*, XV, 1880, p. 240). There remain 233.1 *irātām* (this we can avoid if we admit hiatus at the sixth foot instead of at the fourth); *CIL.* IV, 1425, *lingit*; 211.8 *uixit*; 237.1 *Amymōnē*; 235.3 (tolerably certain), *felicit*.

Resolutions.

	1ST.	2D.	3D.	4TH.	5TH.	6TH.	7TH.	
Tribrachs	4	2	5	1	8		3	23
Anapaests	3	1	3	5	3	7		22
Dactyls	4	2		3		4		13

We get nothing like  $\frac{\text{—}}{\text{1}} \cup \cup \frac{\text{—}}{\text{2}}$ , or  $\frac{\text{—}}{\text{1}} \cup \cup \frac{\text{—}}{\text{2}}$ , formed by single words, or like  $\frac{\text{—}}{\text{1}} \cup$ ,  $\cup \frac{\text{—}}{\text{2}}$ , such as occur in comedy. In 1559.3, *Animus sanctus* should probably be read *Animu'*, for the other odd arses are short. 231.2 gives *in mānū* before the main caesura.

The sixth arsis is long in 45 vv., short in 2, and consists of two shorts in 4. Illegitimate (?) is 176.1 only, *filiat meae*.

The main caesura falls after the fourth foot in 51 vv., after the fourth thesis in 6.

Quantity.

*CIL.* IV, 1425, *lingit*; Ito-, -it lengthened by pause.

244.1 *Quōd* edf. Compare the similar acephalous senarius, 187.2, and Bücheler's note on 244.1.

1526. D. 4 *légiō* 229.3 *sacrābō*

241.1 *scītō*

1559.1 *Labéri* measured as a bacchius, but in 1559.13 (hexameter) the same genitive is measured as an anapaest.

Omitting final iambics, words naturally iambic remain such in 7 instances, become pyrrhics in 4 (*manu*, *manus*, acc. pl., *mihi*, bis), and suffer elision in 1.

*Hiatus.**a) Semi-hiatus:*

233.3 quí ēmit

241.1 tē<sup>4</sup> hōminesse<sup>3</sup>*b) Real hiatus:*

233.1 Abiat Vénere Bómpeiiána \* fratám qui hoc laésaerft

or Bómpeiiána irátam quí \* hoc laésaerft

In 230.2 it looks as if *et* were introduced to avoid medial hiatus. Bücheler compares Plautus, *Bacch.* 49.

Elision at the main caesura occurs in 8 verses. Long *e* is elided twice, *i* and *o* once each.

*Synizesis* : deínde, Itonúsia, Oppia, Fuft

*End of Septenarius.*

Iambic words	21
Cretic "	12
Word like Státillus	7
" " dōmísēda	4
" " ōpūlēntissūmi	2
" " Ātēllānīca	1
Monosyllable (est)	<u>2</u>
	49

Of our septenarii, 42.85 per cent end in an iambic word, and 24.48 per cent in a cretic. The corresponding figures for senarii are 47.65 and 35.86.

*Coincidence, in 54 complete septenarii.*

1ST.	2D.	3D.	4TH.	5TH.	6TH.	7TH.
45	32	35	50	46	33	34

On the whole, the septenarii are disappointing, and do not teach us much.

One trochaic octonarius may be quoted here :

1799.2 Siquis título mánus intúlerit nóñ illúnc recípiat téllus.

PHALAECEANS.

FIRST FOOT.	CLASS II 60 vv.	III 62 vv.	IV 34 vv.	TOTAL 156 vv.
Trochee	37	1		38
Spondee	19	47	31	97
Iambus		1 (1505.10)	1 (1528. B. 5)	2
— ∪	4	1		5
Dactyl?		1 (1553.7)		1
	60	51	32	143
SECOND FOOT.				
Dactyl	59	53	32	144
Spondee		1 (1553.3)	1 (1555. A. 1)	2
— > ∪	1 (1504.38)			1
	60	54	33	147
THIRD FOOT.				
Trochee	60	56	33	149
Spondee		1 (1553.8)		1
	60	57	33	150
FOURTH FOOT.				
Trochee	58	55	31	144
Spondee	1 (1504.38)		1 (1555. A. 3)	2
Pyrrhic		1 (1516.10)	1 (1517.5)	2
	59	56	33	148
FIFTH FOOT.				
Spondee or trochee	59	54	33	146



Class II includes 1508 (11 vv.) and 1504 (49 vv.); 1504 is noteworthy as having 37 trochees in the first foot; 1553.1 is our only other instance, and in literary verse a first foot trochee is rather rare. 1504 has third foot caesura oftenest; classes III and IV incline rather to second foot diaeresis. The two initial iambs are 1505.10, *Nigrā*, and 1528. B. 5, *Iouis nún* —

The irregularities indicated in the table above are :

First foot,

- 1553.7 Quá mi[hi] nó[n l]icu[ft] fruáre ufta  
 “mi necessario requiritur, etiamsi mihi incisum erat.”  
 Haupt in *CIL*. II, 59.

Second foot,

- 1504.38 Ergo *sálue Priápe sálue sáncte*  
 cf. vv. 1, 12, 18, 22, 32, 52.  
 1553.3 Me aétatís uicésim[ó] dolébis  
 cf. Catullus 55 and 58 b.  
 1555. A. 1. Haé sunt *páruae* tuaé meaéq. sédes

Third foot,

- 1553.8 sí t]e flére iudt *quín*[i] ínge[mf]scis

Fourth foot,

- 1504.38 Érgo sálue Priápe *sálue sáncte*  
 cf. above, under second foot; *sáncte sálue* helps fourth foot.  
 1516.10 Haéc inté tamen ét *philósophádo*  
 1555. A. 3 Haéc est quém mihi súscitdúi ufuus  
 “*ufuus excidit* corr. Schraderus.” F. B.  
 1517.5 Múltorúmque amor *éxcidit et ómen*  
 Bücheler conjectures *excidit set omne*.

*Main Caesura.*

	II.	III.	IV.
After 3d thesis	35	27	13
“ 2d foot	16	23	18
“ 2d thesis and 3d foot	4	1	
“ 2d thesis		1	1
“ 3d foot		4	
Elsewhere	5	1	1
	60	57	33

The first caesura after the dactyl is usually the main caesura; there are but nine exceptions to this in 150 verses. The two shorts of the dactyl

Form a pyrrhic word in	35 vv.
“ end of dactylic word	22
“ “ “ a polysyllable	2
Begin an anapaestic word	34
“ a longer word	9
Are divided between a trochaic and an iambic	22
“ “ “ a polysyllable and an iambic	2
“ enclosed in a choriambic (14) or longer (1) word	15
“ otherwise placed	9

*Quantity:*

1508.8 ór<sup>2</sup>ö

1504.46 Cupí<sup>4</sup>[dö

1517.1 Cupí<sup>4</sup>dö

*Iambic words:*

<i>mih̄, tib̄</i>	7	<i>homö</i>	1	<i>putā</i>	1
“ “ with elision	2	<i>modö</i>	1	<i>tuæ</i>	1
<i>tib̄</i> <sup>4</sup>	1	<i>eg(o)</i>	1		

A short syllable before a mute and liquid

Remains short in 5 instances

Is doubtful 3

Is long 2 (1516.1 *pát-ri* and 1518.4 *lác-rimults*)

*Harsh elisions:* ē 2, ī 6, ō 2, æ 2.

*Hiatus* is found once:

1514.6 Ínclusó \* uteró decém K(aléndas)

*Synizesis* is almost unknown:

1553.7 mi[hi]?, 1555.1 tuæ<sup>3</sup>

*Dialysis* occurs twice:

1504.24 Íre pér silūás dat fíle uó[b]is

1504.49 Zónulam út solūás diú ligátam

cf. Catullus 2.13, 61.53, 66.38.

*Clausulae* are not so important here as in iambic and trochaic verse. In Phalaeceans, coincidence must occur in the fifth foot unless the verse ends in an iambus followed by a monosyllable, and we have no monosyllabic ending; for 1505.4 ends with *nōli*, though the MSS. of Priap. 14 give *nōn est*.

CLASS.	II.	III.	IV.	
Dissyllabic word ends	32	20	15	67
Trisyllabic " "	26	26	15	67
Word like Flāufōrum	2	5	3	10
" " Apöllināris		3		3
	60	54	33	147

*Coincidence.*

CLASS.	COMPLETE VV.	IN 1ST.	IN 2D.	IN 3D.	IN 4TH.	IN 5TH.
II	59	56	38	25	36	59
III	51	43	24	25	25	51
IV	32	26	18	16	14	32

Or, in another form, verses with coincidence in

CLASS.		ONE.	TWO.	THREE.	FOUR.	ALL FIVE FEET.
II	59		7	16	28	8
III	51	2	10	15	19	5
IV	32	1	6	12	8	5
		3	23	43	55	18

I have omitted 1514.11, unmetrical, which in the *CIL*. Bücheler emends so as to make it a Phalaecean; in his *CLE*. he makes it a Sapphic.

Inscription 1515 offers a good deal of difficulty. If we observe the points (·) on the stone we get nine lines, ranging from 10 to 14 syllables each. If we cut out *iam* and *probo* from the third line we have left a good Phalaecean. Line 4 is good as it stands, and I have already used it above. Nothing very satisfactory can be made of the rest of the lines.

1504.6, 1504.10, and 1504.23 admit the dactyl in the third foot, instead of the second, that is, they are Sapphic hendecasyllabics instead of Phalaecean hendecasyllabics.

1504.6 DÍssipém curás animó nocéntes  
 10 Fábúlás manés ubi réx coércet  
 23 Nám malós arcéns homínés [cr]uéntos

#### IONIC DIMETERS, A MINORE.

Our three inscriptions in Ionics come from Africa :

1519, 14 dimeters; Ritschl, *Opusc.* IV, 309.

1521, 8 dimeters and an emendable line.

1554, 1 dimeter along with iambic dimeters and senarii.

(1554.4 and 5 may be either Ionic or iambic.)

For possible traces of Ionics see Bücheler's note, 1520, and *CIL.* VIII, 4475.

Of these 23 verses we have

a) 6 pure dimeters, e.g.

1554.3 Bona máter bona cóniunx

b) 3 dimeters of the form ∪ ∪ / ∪ / ∪ / ∪, e.g.

1519.5 Basis hánc nouátiónem

c) 6 of the form — / — ∪ ∪ / ∪, e.g.

1519.2 Visús dicere sómno

d) 5 of the form — / ∪ / ∪ / ∪, e.g.

1519.7 Votúm deó dicáui

e) 2 are muddled by proper names:

1519.1 Alféno Fortunáto

— / — > > / —

1519.9 Ades érgo cúm Paníscó

∪ ∪ / ∪ / > / —

and what looks like a sacrificial formula disturbs

1519.14 *Mactūm coronatūmque*

— ˘ ˘ ˘ > ˘ ˘

In 1519.3 we have *Leibér Patér bimátus*, on which *CIL. VIII*, 2632 notes “*bimatus Henzenus dubitans interpretatur bimater [amphibrach; cf. Ovid *Met.* 4. 12; G. L. VI, 255.17 K.]; confundi enim uidetur Liber pater cum Dionyso, Iouis et Semeles filio.*” *Bimatus*, two years old, agrees no better with the metre than it does with the sense.

I have passed by 1521.9

*Diem defunctus obiit.*

The Latin Corpus suggests

*Dīem defunctus obf(u)it.*

*obiit* is found in Verg. *Aen.* 6.801, *obiui* in Meyer's *Anthology*, 1231; and in *CLE.* 107.4 (also African) we have *Djarrytos*. I prefer to transpose

*Defunctus diem obf(u)it*

although in our other Ionics we have elision only once

1519.13 *Dominis munere honore*, unless we decide to call 1554.5 *l]acrimis mebrum amaris*, an Ionic dimeter with anaclasis, rather than an iambic dimeter catalectic.

### Quantity.

1521.8 *Validá feb-re cremátus*

1520.6 *săcrandam*

1520.9 *ergō*

1521.4 *Trigíntă ét duóbus*

1521.7 reads *Tertiūm muneris ante*; should this be scanned with synizesis, *tertjūm*, or is the verse of the form > ˘ ˘ — ˘ ˘ ˘ ˘ ˘, according to Greek license?

The first foot is joined to the second by a dactylic word in 7 verses, e.g. 1521.2 *Medicá nobilis árte*, and by a trochaic word in 2, e.g. 1521.5 *Sed cúm cuncta parásset*. Anaclasis prevents halving of the verse; of verses without anaclasis 4 only have (medial) diaeresis, e.g. 1521.3 *Annīs qui fere ułxit*.

PAROEMIACS.

These are found in two inscriptions, 1523 (11 vv.) and 1524 (6 vv.). Their structure:

	1ST.	2D.	3D.
1523, Anapaest . . . . .	3	5	11
Spondee . . . . .	8	6	
1524, Anapaest . . . . .			5
Spondee . . . . .	4	5	1

The one spondee in the third foot is in 1524.1 Neptúni uértex régmén. There are no dactyls. In 1523.1 *Apöllonia* is measured  $\cup \cup \text{—} \cup \cup$ . Bücheler notes inscriptional spellings *Apolonius* and *Apolinaris*, and similar shortening in Greek metrical inscriptions (Kaibel 119, Attic, and 686, Roman).

MISCELLANEOUS.

*First Glyconics Catalectic:*

- 223.2 Mémbra quiéscunt áridá,  
 3 Cufus orígo fúlgidá  
 4 br]ébe refúlsit ínclitá.  
 5 ill]e subfuit fúnerá.

Late, accentual rhythm.

*Second Glyconics Catalectic:*

- 219.5 Nám nobís puerís simúl  
 219.22 Scitúrús domíní fuit.

*First Pherecratics Acatalectic:*

1522 (Borysthenes Alanus) has 8 iambic dimeters catalectic, along with 8 first Pherecratics acatalectic (*i.e.*  $\text{—} \cup \cup \text{—} \cup \text{—} \cup$ ), vv. 2, 4, 6, 8, (9?), 11, 12, 14, 16. They show little of importance: *Etruscos*,

bacchius (1522.4), *ag-ro*, spondee, 1522.6. Of the somewhat doubtful verse 9 we have already spoken.

*Dochmiac:*

134.3 *Amícis fidém bonám praestití,*  
a dochmiac dimeter, unquestionably due entirely to accident; compare Plautus, *Persa*, 809, 811, 812, and *Bacchides*, 660, 661, 1137 (bacchiac dimeters catalectic).

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